

Gang Up!

SKINZINE #4

Slaughter and the Dogs

Terminus City

Pissed
on
Arrival

*Sons of
Liberty*

**SKINHEAD
GANGS! vol.1**

...plus news, reviews, humor,
and much much more!!

\$2



Reality Clash Records

P.O. Box 491

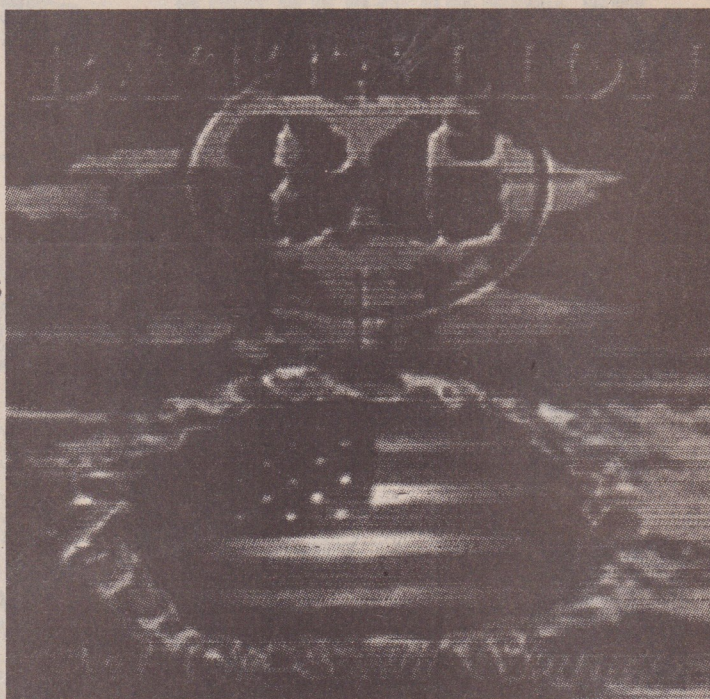
Dana Point, CA 92629-049

www.realityclash.com

New from Reality Clash

Battalion 86 And the Spirit Survives

Ultra brutal Oi! from Richmond Virginia. Fans of generic oi, & PC punk should check elsewhere. This album is hard on, full throttle, pro American music at its best. Vicious guitars, pounding drums, and vocals so gruff they'll have you hiding behind the couch, trying to take shelter from the auditory onslaught. **Available Now.**



Also From Reality Clash

-Counterattack-Fight Back ep



-Vanilla Muffins-Power of Sugar Oi!

-Dead Empty-Picture Disk 12"

Coming Soon

-Counterattack-Full Length CD

-Terminus City/No Holds Barred split

-'Songs of Victory' Compilation

#1 Toilet Reading for Skinheads Everywhere!

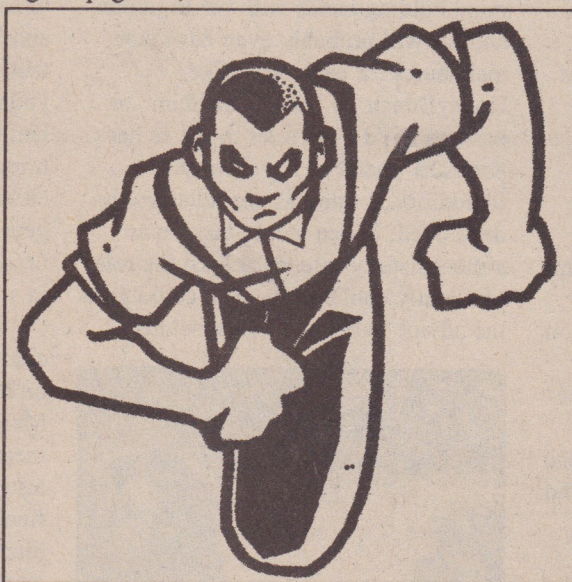
That's right; Gang Up is back and better than ever. A lot has happened since the last issue, with us and in the world in general, but we're still committed to giving you guys a quality read at an affordable price. We were hoping to make this issue bigger, by that we mean thicker and with more content, but alas, the price proved to be prohibitive and it looks like we'll be sticking with our 32-page format indefinitely. Oh well, we know you guys can't read more than a few pages at a time anyways so maybe this is for the best.

We wanted to cover a couple things before we dove right into your entertainment. First and foremost, regarding the events of September 11th, everyone at Gang up extends their condolences to any and all that were affected by the tragedy. We hope that that people will overcome their grief and move on with their lives, but also never forget what has happened and what it means. In the political dialogue that has surfaced over what do to about any number of issues that have arisen since the attack it is important not to overlook the outrage and anger that still dwells in the minds of the American people. Those responsible for the deaths of all our countrymen are evil, and they deserve much more than they will likely get.

Second, Gang Up #3 and the 7"s are totally sold out. All our copies are gone. There are still some distributors that carry them, and individuals who are apparently hoarding them, but we're fresh out. Don't send us any more orders. We told you guys you it was limited. If you didn't get one; too

bad so sad. In the spirit of continuing to give shit with the zine it is likely that you received a Gang Up pin with this issue. If you didn't, well, it looks like we're sold out of them too. Sucks to be you.

Lastly, we have finally found a permanent home on the internet at www.gangland.org. Check the webpage out, there's lots of web-content on



our page as well as the official counterattack page, plus other member pages, and other shit that makes Gangland the best site on the internet for skinheads. There's info about the annual Street Stomp Oi! fest in DC that Gang Up puts on, so for updates about who's playing and when, hop on the computer.

One more thing. It seems there's quite a few guys in jail who are reading Gang Up. I'd like to give a shout out to all of them right now. Good luck in everything fellas. Keep the faith.

~Adam

Gang Up is:

Adam	Editor, layout, other shit.
Grant	Artwork, and pin services.
Paul	Record reviews, interviews.
Jon	Record reviews, inducing.
Ethan	More record reviews, keeping it real on the west coast.
Matt	Record Reviews, humor, and unhealthy obsessions.
Muna	Cover art, laziness.
Derek	Web help.

Special Thanks to:

Frank & Terminus City, Angel & POA, Mick & Slaughter and the Dogs, Lon & SOL, Peter & Pure Impact, Bronco Bullfrog, Nico & BDS, Renaud, Thomas Dupre, Chet, Phil, SMASH, CMS, A.B., Tim Stevens, and anybody we forgot.

Send all orders, content, ads, questions, comments, and promos to:

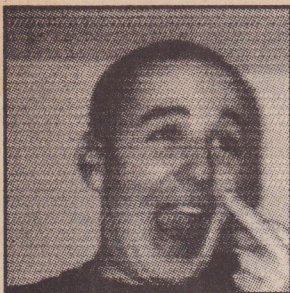
Gang Up
c/o

Adam G.
3654 New Hampshire Ave NW
Apt# 6
Washington, DC 20010
USA

dcattack@yahoo.com

www.gangland.org

Please include a stamp or an IRC in snail mail letters for a reply.



LITTLE LITTLE

MATT'S CORNER

A very special column for a very special guy.

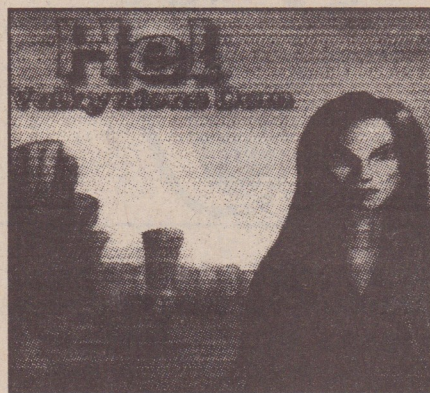
Ulrica and Me - Confessions of her Biggest Fan

My story with Ulrica Petterson begins upon my first audience of her album, or should I say masterpiece, *Valkyriors Dom*. I heard her beautiful voice and was drawn in as so many unfortunate legions of Greek sailors had been by the song of the Sirens. It was from this moment that my mission became clear; I was destined to seek out and wed Ulrica Petterson.

For those of you unfamiliar with the name Ulrica, first of all shame on yourselves, but so that I may be given some competition in my mission, I will fill you in on what you have been missing. Ulrica Petterson is one of the two female vocalists for the Swedish Vikingarock band Hel, named for the goddess of the underworld who claims all souls not sent to Valhalla. Also in the band Hel are her brother Esa, the guitarist, and her sister Malin, the other vocalist. Hel is a great band musically, but what sets them aside from the rest is their celestial vocals. The fact that the lyrics are entirely in Swedish is entirely insignificant; the Petterson sisters fucking rock my world. That said, back to me and Ulrica, correction, Ulrica and I (I'd probably better work on my grammar, an English teacher once told me chicks dig a guy with good grammar, would a teacher lie?).

My first thoughts of Ulrica were of doing many many very dirty things to her in many many dirty ways. I have since matured. While Ulrica

and I would indeed do loads of dirty things, we would also have a much deeper and complex relationship. Not only would Ulrica be my sexual servant, but also a great friend whom I would love and cherish. I wouldn't mind holding hands with her in public, and we will probably even have cute nicknames for each other like HoneyBunch, or LoveMunchkin...or perhaps she'd even refer to me as her Kielbasa (that'd be my favorite). In addition, I think as our relationship developed, Ulrica would take on an almost sisterly role, or at least the role of a really cool cousin. She could give me advice like when it is absolutely



necessary to wear a jacket, or how to get my fist out of the peanut butter jar, and even what it means when it burns to pee. I would bring Ulrica breakfast in bed everyday, and then braid her pigtails afterwards; hell I'd even listen when she started those terrible conversations typical of women that start off with, "Nobody really understands me," and are spoken almost entirely in metaphor. I'd even go as far to say

Ulrica's the kind of girl I could even see myself writing poetry for, don't get me wrong, poetry is very, very queer, but if Ulrica wants the father of her many children to act queer, I'm investing in hair gel, flip flops, and a bunch of folk music today! This brings me to another thing; a slightly lesser known fact about Ulrica is that she has a young daughter. This poses no problem to me, in fact it would probably bring us closer together to raise her child together, and when her daughter gets a little older, maybe I'll hook my brother up, I bet that little girl'll be hot in a couple years...

Ulrica and I also have a lot of common interests, for instance I read on her webpage that she likes Iron Maiden, I too like Iron Maiden! I mean we're practically related! She also stated that she likes video games; finally a girlfriend who's not going to bitch and moan when I miss a few meals just because I'm getting into a game, *geez what was I thinking wasting my time with all these other girls!* In addition to these shocking similarities, being in a Vikingarock band, I think it's pretty safe to say Ulrica's into a little Odinism. This leads to an realm of potential activities, I can already foresee nights in front of the fireplace (Popeye's Chicken fluorescent light) drinking champagne (Olde English 800) debating the qualities of Odin and Thor, pondering who is the better god, perhaps even which one would win in a handicap match in which Thor is armed merely with a plunger wrapped in tinfoil and hooked

up to a car battery, and Odin is only armed with a chainsaw helmet with which he would have to head butt his opponents in order to be effective, not to say that these types of things often occupy my mind...

Back to the sexual aspect of Ulrica and my relationship; in the liner notes of Valkyriors Dom, Hel thanks Saga (hot-ass vocalist for Symphony of Sorrow). My immediate thoughts were that as Ulrica and I became to trust one another more, we could experiment a little...which is where Saga comes in. Yeah, I know I'm the man, I got Saga and Ulrica at the same time. Also when I go to the Petterson household for dinner with Ulrica's parents, a common occurrence, I'll probably get to see Ulrica's sister Malin naked at some point, think about it, dinner, parents, sister...naked sister, it all makes sense in my head. Another thing that I have considered is the fact that Ulrica is twenty-seven years old, a full nine years older than myself. What I have concluded from deliberating whether or not this would pose a problem is that I am a very mature individual, and that this age gap is not large enough where it might make it nonsensical for Ulrica to call me daddy during...well, figure it out.

So, to close this, Ulrica, I love you, and always will, and I can't see how you might not love me (or how anyone might not for that matter). I look forward to our long and bright future together. I'll be sailing my dragonship right up to your door, to sweep you off your feet anyday now.

Love,

-Little Matt

ATTN: Advertisers

Do you have a label, website, band, zine, club, or whatever? Want to get some exposure in a widely circulated zine? Then advertise in Gang Up! Our current rates are posted on our website, and we are flexible with helping you create your ad or working with special sizes. Get in touch!

LIKE A SHOT

RECORDS



OIL/STREET PUNK
BRANDCORE/SLA

(Distribution & Production)



Like A Shot records
c/o Parmentier Renaud
2, rue des Maraichers
95130 Franconville
(FRANCE)

Tel. & Fax : 01-34-14-87-52

E-Mail : likeashot@compuserve.com

Slaughter

This interview was conducted with Mick Rossi in early January '02.

GU: Tell me a little bit about the origins of the band.

M: Well in 1976 in Manchester, Wayne and I decided to start a band. We got these two other guys to play bass and drums and we started jamming. We were terrible in the beginning; we couldn't play our instruments worth a damn, but we definitely had a lot of energy. The talent started to come a little later. Haha.

GU: Did you guys set out to do punk rock?

M: Well, back then there wasn't punk like there is punk now, or even like there was at the end of the 70's. When we started to play there was sort of big time rock that rock stars would play in huge clubs that would sell tons of albums...

GU: Like the Beatles and shit?

M: Yea, like the Beatles, and other bands too. And then there was this other type of rock that was played in smaller clubs and bars by bands from your neighborhood or maybe from another town. That's the type that we played. There wasn't really a punk thing, but you could tell that we weren't an arena rock band.

GU: So you guys tried from the beginning to keep it street level and sort of raw?

M: Oh yea. We were all street kids so we definitely weren't trying to pretend we were something we weren't.

GU: You guys have had several lineup changes over the years. Are you and Wayne the only original members of

the band?

M: Yes, we've had a few lineup shake-ups over the years, and me and Wayne are the only ones who are still here from the beginning. Currently we have Noel on drums and J.P. on bass. They've been doing music with us for years. It's too bad for them that they'll always be the 'new guys'.

GU: Yea, no matter how long they stay with the band they'll always be 'those new guys in the band'. So punk is obviously a lot different now, then it was back then. It has grown by leaps and bound, expanded into offshoot forms of music, and become largely commodified. Do you think its better now then it was back then?

M: I think it's grown a lot and that's good. Lots of the bands now are really very good, and trying to do their own thing. Also, it is available to a broader range of people, which is better. In the days that we started it wasn't all about a certain fashion or a uniform, but by the end of the 70's that's the direction things were moving in. That's why things got so fucking lame for a while with everyone doing the same garbage or branching out into new areas that ruined their sound. There were lots of kids that could afford really punk looking clothes and it started to become about how punk you looked and not how punk you sounded, or how good you were.

GU: Did you guys ply with, and like other punk bands of the era like The Clash, Pistols, Skrewdriver, ect?

M: We played with the pistols. That helped us out a lot when we were starting out. The Clash was good, the

damned were great. There were a lot of good bands at that time that we got into. Then again, there was also a lot of shit bands too, just some terrible stuff.

GU: Any band you thought was particularly bad?

M: I don't even remember the names now. There were definitely some bad ones though.

GU: What was the deal with the Studio Sweethearts side project? Why did you have to sing?

M: That was during a time when Wayne had to go to France to deal with some personal things that were going on in his life. While he was gone, we still wanted to make music so we just did that little Studio Sweethearts release because Wayne was gone and we still wanted to play. It was never a permanent thing though.

GU: Gotta ask this: what's with 'where have all the bootboys gone'. Clearly it has been adopted by a skinhead audience, was that something that happened as soon as you started playing the song? How do you feel about it, and other songs of yours, being punk rock anthems?

M: We're comfortable with some of our songs being anthems. Some of our songs just took off and we're totally fine with them taking that sort of place in history. As for bootboys, we grew up in Wythenshawe in Manchester, which was a very rough working class neighborhood. There were lots of bootboys at the football games, and around getting into trouble, so that song is sort of about that experience. When we started playing it we saw a

& the Dogs!

lot more skinheads coming to the shows and that was ok. Its ok that the songs was adopted like that, and that there's still interest in it.

GU: Did you guys have any problems because of that association? Violence? Politics?

M: Nothing too terribly bad, no. Some minor things but nothing too bad.

GU: How does it feel to be playing again after all these years? You guys pumped about the tour and the bands you'll be playing with?

M: It feels great man, getting to play for a whole new audience. It feels really good. We're very excited about the tour. This is the first time we've ever toured the states and we're looking forward too it. The bands that are coming with us are all great, and we're all eager. It's going to be a lot of fun.

GU: Now the new album. As of right now I haven't heard it yet, but everyone who's talked about it said it's definitely more 'rocked out' than your other stuff. Lots of people are making glam comparisons. What type of influences did you bring to this album?

M: You know we could have just played 'cranked up really high' 10 times and called it a new album but then it wouldn't really have been new. We brought some different type of rock influences into it, and made an album that we feel like is an extension of our old sound, the stuff that everybody knows already, but that is different and takes a little bit of a different direction. We think it's a really good album, and it's where we are at now, musically.

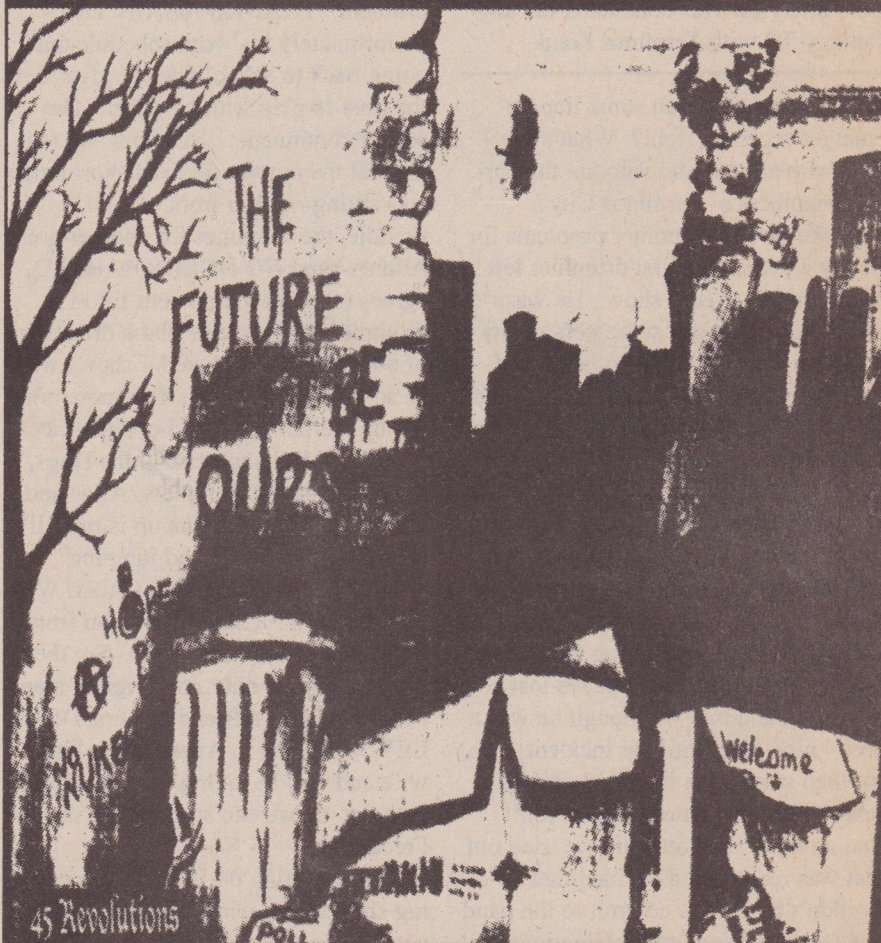
GU: How did writing the new album go? How's TKO been treating ya?

M: Wayne and I went out to this place in the country during the summer and just wrote new songs. We rented the place out, stayed out there, and just wrote music. TKO has been great. They've done a great job with the record, and the setup of the tour.

GU: Thanks. Anything left to say.

M: Bets to you and your readers. Come by the show and we can get some beers.

Blitzkrieg



Also Available From 45 Revolutions

Adolf and the Piss Artists "Zero Hour" CD \$12ppd

The Drones "Live in Japan" CD \$9ppd

Adolf and the Piss Artists "This is Your Law" 7" \$3ppd

\$10ppd

45 Revolutions

PO BOX 2568 Decatur, GA 30031

email: chetknight@hotmail.com <http://45revolutions.8m.com>

Terminus -City-



This interview was conducted in early January '02 with Terminus Frank.

GU: There have been some line up changes recently, right? What's the deal with all that and who are the current members of Terminus City?

TC: We've had drummer problems for nearly a year. Our first drummer left after our CD release show. He wasn't into it anymore, and some personality conflicts were arising. So he bowed out gracefully. We immediately found a new drummer through a friend of ours. So we met Josh and he started playing with us. We were going strong and though everything was going well (we all got along really well with him), and then he had some personal stuff going on and sort of melted down, it was all my fault (according to him). So that really sucked. One we lost a drummer, and two we thought he was a pretty nice guy (until the incident). So, we then started the long and painful search for a drummer. We couldn't find anyone. The one guy we tried out that was really good decided that he wouldn't be able to commit to the band due to school and other obligations he had. We were disappointed but appreciated his honesty and actually thinking about what being in the band would entail. The PROMOTE CHAOS festival was bearing down on us quickly (It was June 9th and 10th, 2001) and Allie (our friend that was putting it on) really wanted us to play. So, in steps Tim, previous drummer for a bunch of Atlanta bands over the years. He learns 10 songs in about 5 practices and we play the show no

problem. THANKS AGAIN TIM! Unfortunately his work schedule and going back to school doesn't give him the time to play with us either. The search continued.... Suddenly we realize that the answer (at least short term) was sitting right in front of us.

Freddie, the drummer for another great Atlanta band NO HOLDS BARRED, agrees to be our permanent fill in drummer until we can find a drummer of our own. He's played 4 shows with us so far and we have a few more coming up including a big show here in Atlanta with Slaughter and the Dogs, the Beltones, the Templars, APA, and Pistol Grip. So, the line up is myself (FRANK) on vocals and jumping around, GUILLERMO on Guitar, WES on Bass, and FREDDIE on loan from No Holds Barred on Drums. So, the drummer is the only non original member. In August a friend of ours, DOOLEY, is moving to Atlanta with his wife and will be taking over the drummer slot, so we can stop paying rent on Freddie.

GU: After being on Hiatus from playing shows for a while is it difficult to get back in the swing of things?

TC: Actually yes. Our first show back was in Gainesville, FL. with the Beltones. It was in Sept. the weekend after the terrorist attacks. We went down with The NEGLECTED (now called the REDLIGHTS), and NO HOLDS BARRED. Both bands are friends of ours from Atlanta. I was nervous as hell, but once we started playing everything fell into place and went really well. It was just the anticipation that was killing me. The last

show we just played in Chatanooga, TN with The GC5, HUDSON FALCONS, and yes... NO HOLDS BARRED (do you see a pattern emerging yet?) was probably the most relaxed for me.

I'm finally getting back into the groove.

GU: What's it like down in Atlanta these days as far as shows and bands go? Is it as strong as its been in the past?

TC: This past year has really sucked. We did get two festivals (PROMOTE CHAOS, and THE BEER OLYMPICS), but on the whole things took a turn for the worse. The 513 Club shut down which was a very punk friendly venue. Not to mention the only small sized venue since the Point had shut down the year before. It was a concrete box but it was easy to set up shows, it was all ages and it was not very big. It was a much more intimate venue than the Masquerade. The Masquerade is still willing to do all ages punk/oi shows but the club holds about 1000 people and unless it's a really big show it feels empty and all the energy is lost in the space. The Sombre Reptile has just started doing punk shows again. One of the owners had a bad habit of leaving with the door money when local bands played, but we'll see if things are different now. Hopefully this year will be alot better for the local scene. Plus let me give a shameless plug to some of the Atlanta bands. A big hello to Adolf and the Piss Artists, Bloody Sods, the Breakaways, No Holds Barred, the Redlights (formerly the Afflicted), and

the Spectremen! I apologize for anyone I forgot to mention.

GU: Recently on your website you had an announcement that pertained to the events of September 11th. Do you think that more open displays of support for America are going to become accepted? What's your opinion on the innumerable crops of 'insta-patriots' that have sprung up since September 11th?

TC: I think Sept. 11th was a big eye opener for a lot of Americans. We've been fortunate to be immune from terrorism (for the most part). Where the rest of the world was always on alert, we lived in this bubble of security. You know? "We're Americans, damnit! Who'd want to fuck with us?" Having traveled to other countries and even live in Kuwait for a year as a child, I think I've had the opportunity to realize that there's a whole big world out there

and not everyone does things the same way. It's easy to get complacent thinking that your immediate surroundings are how things ARE, and that's how things should be.

I think being patriotic in the U.S. is different than perhaps other countries. We're such a melting pot of cultures that being proud to be American (or at least thankful for the freedoms you are allowed by being an American) doesn't necessarily need to mean you are some kind of right wing extremist. People need to realize that the U.S. isn't perfect, but it sure as hell beats a bullet in the back of the head in the middle of a soccer field in Afghanistan! People should appreciate what they've got, but also still use their minds and think about what they are doing and agreeing with, and not just follow along like lemmings. We'll

see how long the neo-flag wavers last. Hopefully they've at least learned something from the tragedy.

GU: Somewhat related to the last question: You guys have an LP on TKO, so I wanted to know what your opinion was on the recent hubbub



The T.C. Three.

L-R: Frank, Wes, & Guillermo

between TKO and MRR about the Bodies album 'Firepower is our Business' and its openly patriotic attitude.

TC: I think that MRR is silly. If the flag on the ad was upside down and burning, then perhaps they would have run it. We all know that MRR has always been friendly to the left way of thinking. It hasn't been until the past few years (as far as I know) that they even gave oi or streetpunk (whatever the kids are calling it these days) a fair shake. Most of that is thanks to Bruce Roehrs. MRR knows who the Bodies are. They've reviewed their records. I don't see what their "problem" with having the U.S. flag on the ad was. It made them "uncomfortable". It's not like TKO was trying to put out a

"WELCOME TO KLANSVILLE" compilation, it was the fucking Bodies! I mean, it's California surfpunk-meets the misfits-meets oi. I think they made a big deal out of nothing. I'm glad TKO took a stand for what they thought was right. In the end MRR is MRR

and they can do what they want with their mag. If you don't agree with them, then don't support them, it's easy as that.

GU: Your songs seem to cover a wide variety of topics? Who writes the lyrics, and what inspires you to write about shit?

TC: I write the lyrics. I try to write about things that have happened to me or people I know. I try to stick to what I know. Also, I try to not sing about how shiny my boots are or how much it will hurt when my shiny boots kick you in the head. Don't get me wrong, there's a lot of anger and frustration in a lot of my lyrics but it's a little more personal. I try

not to write your run of the mill oi songs. It's not that I'm writing Earth shattering lyrics or anything groundbreaking but I think our lyrics are fairly honest. Speaking of lyrics did you hear the new Business record?

OUCH! They couldn't come up with something better than "we're the Guinness boys, we'll take your women and drink your beer"??? We try to stay away from stuff like that.

GU: Musically you guys are a lot more 'rocked out' than most Oi bands (EX. Chuck Berry style 'Backseat' and the intro to 'Terminus City'...), do you think it's important for bands to draw from a wide variety of musical influences to keep from being stagnant?

TC: We didn't start out by having some particular sound in mind. The way we sound is how things turned out. I listen to a lot of different styles

of music, and the rest of the guys do as well. I don't think our "sound" came from any conscious choices of this musical direction or that one.

GU: Crash and Burn Question- Do you get involved with ebay and the secondary record trade that robs foolish Internet children of their lunch money? How's business been lately?

TC: I try to clean up shop sometimes, and put things up on e-bay that I only have one or two of left. I usually put stuff up there pretty cheap just to get rid of it and move out some old merchandise. I haven't sold any old records or anything like that. I'm not really looking to rob anyone. Plus, e-bay can bite you in the ass. I've had several non-paying bidders (thanks for nuthin!!). Oh, by the way-

www.crashandburnatlanta.com

GU: What's the deal with guns in the south...everybody seems to have one. Do you have people showing up to shows and shit with guns? Does that make brawls at shows a SERIOUS security risk for the clubs?

TC: Not that I've seen. The last time anyone pulled a gun that I can remember was several years ago. A guy that had been terrorizing young kids at shows with his pals, was spotted by a big group of Atlanta punks and skins at a club. He was run out of the club and chased to his car where he pulled out a pistol and fired it into the air. He then made a hasty retreat, and rethought his evil ways (at least in Atlanta).

Actually, recently I had heard of some people pulling guns outside a bar over who knows what. There were some skins involved but it wasn't at a punk or oi show. It was some drunken hoo-ha with some "normal" types. No one was hurt as far as I had heard. Being a responsible gun owner and being a gun-toting thug are two different things and shouldn't be confused. As far as the violence at shows goes it's usually fairly sedate. I saw much worse violence when we were in San Francisco playing with the Templars, than anything I've seen here in Atlanta. No guns were involved but a few people

got cut up.

GU: Do you guys have any plans for upcoming releases? Shows?

TC: We are doing a split CD on REALITY CLASH RECORDS with NO HOLDS BARRED. It's been recorded and we're working on mixing it and shipping off the tapes to Ethan. We've got a show down in Macon, GA. Jan. 27th, and the Slaughter and the Dogs, Beltones, Templars, APA, and Pistolgrip show Feb. 8th. That's it for now, but I'm working on setting up a show in March for the THROW-BACKS from Erie, PA.

GU: Closing comments?

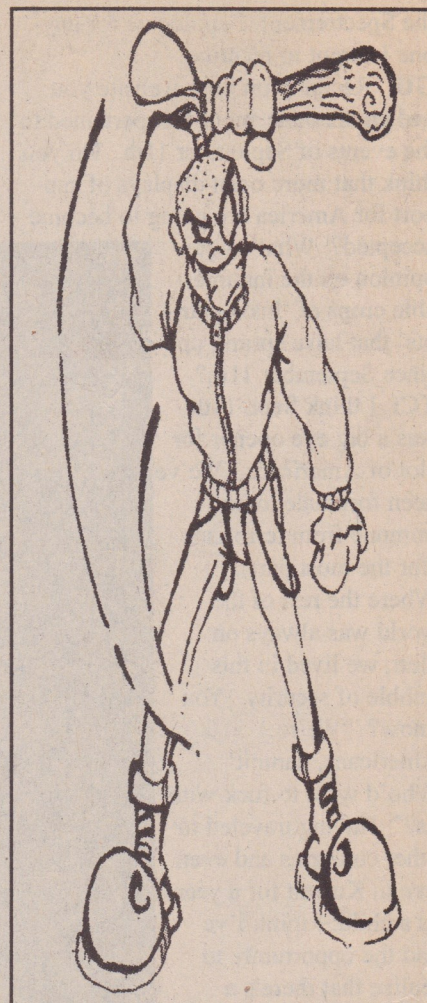
TC: Thanks for taking the time to read this. We really appreciate all the support we've gotten from our friends, fans, labels, and bands! Hopefully this will be a good year for Atlanta, and for Terminus City! Take care.

~Frank...

Oh yeah! www.angelfire.com/ga2/terminuscity

Thanks.

Contact Terminus City
PO BOX 5433
Atlanta, GA 31107-0433
USA



DC's Finest
Jinx Proof
Tattoos and
Body Piercing

3289 Mth NW
Washington, DC

20007
202 337 5469

www.jinxprooftattoos.com

established 1996

PURE IMPACT

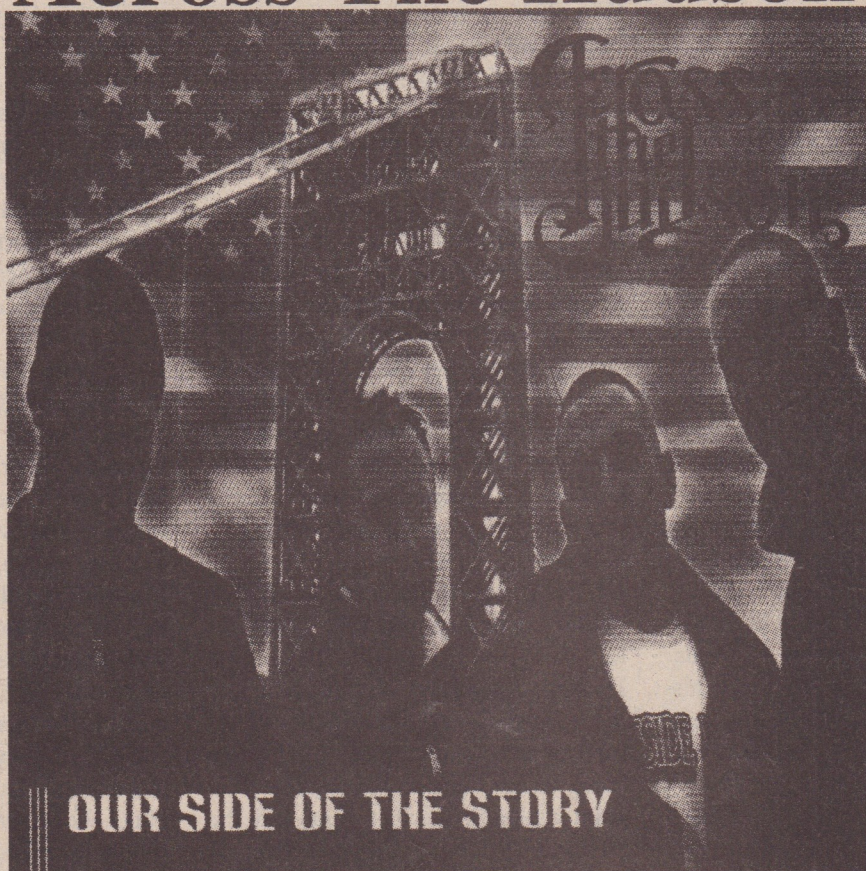
RECORDS & MAILORDER

THE VERY BEST IN SKINHEAD MUSIC

www.pure-impact.com

NEW

Across The Hudson



Our Side of the Story

Serving the Scene Since 1984

P.O. Box 16 - 1910 Kampenhout - Belgium

Skinhead Gangs

Vol.1

Crews, mobs, clubs, armies, whatever you wanna call them. Love them or hate them gangs have been a part of skinhead since the beginning. Whether it's a bunch of teenagers banding together for protection and a good time, or a group of over 30 heads who get together to ride scooters and talk about the old days there are gangs in every town. You don't have to be part of one, or even like them, to recognize

what they are. This is the first part for a series in Gang Up tat looks at different gangs in different towns. The issue we'll be looking at the infamous Chi-Town Mafia Skinheads from Chicago, IL. This interview was conducted with Derek in late December '01.

GU: For the record- name and age.

D: Anyways, My name is Derek and I'm 22 years young.

GU: When did you first get involved with skinhead? Was gang shit something you were involved in from the beginning?

D: I got involved with skinhead when I was 15, the summer after my sophomore year at school. I wasn't like totally into the gang thing right off the bat. I mean, I always knew skinheads had crews, and Chicago has a long history of skinhead gangs. So it was kind of a natural progression. We didn't start CMS till '96; that was out of a need for some shit that was complete our own, that we could run and do ourselves. In hindsight we were pretty arrogant about it, and I can understand why we made quite a few enemies right off the bat. That and the fact we were REAL violent, hahaha.

GU: So part of the appeal was doing your own thing and not joining someone else's mob?

D: Pretty much. There weren't a whole lot of other gangs operating here

at the time either. Not readily accessible. There was SHOC and SCAR, both hold outs from the early nineties who were comprised mainly of older guys, and pretty much all the SCAR guys were either doing their own thing or in the Military. I don't know what was up with the SHOC guys. They just weren't around in our day to day lives enough to be a big factor. So... it was kind of out of a need to do our own shit. Plus we were all boys and had been down prior to being in any type of organized "gang", so it was just a natural thing. Kind of like when you and your best friend become blood brothers when you're like 8.

GU: Haha

D: It just cemented and organized pre-existing allegiances. Chicago has always been a very politically polarized city, and when you're young and coming up you get the feeling that there are people out there who want to use you for their agendas, and don't want you to be really down with them as boys. CMS was just a way to protect ourselves from all that political bullshit.

GU: What was it like being a non-political crew in a politically polarized town?

D: Well, things have changed a lot these days. Every little fucking kid is running around talking about RAC and being fence-sitters and taking for granted a lot of shit that went on in the 80's and stuff, but in the early 90's there were a lot of the guys from the 80's still around, and there were still big feuds. Chicago had the first organized street gang in the US, which was Romantic Violence run by Clark Martell, which later became CASH aka Chicago Aryan SkinHeads. During that time we had the Bomber Boys and a few other crews who's histories I'm not exactly sure of running around.

There was a lot of gang warfare...baldies kidnapping boneheads...boneheads beating up females and drawing swastikas in their blood on the walls of their apartments and shit. Weird gang shit.

GU: Damn.

D: A lot of that died off by the early 90's, but all that shit you saw on the talk shows like Oprah and shit, those were all Chicago and Midwest skinheads. In fact, the one black skin on Oprah was my boy Dwayne who's currently in the state pen on some bullshit. (He'll be getting out in a few months after a 6-year bid.)

There was a lot of drama that went on, and a good portion of it carried over into the nineties.

GU: That was a legacy you guys had to deal with?

D: For sure, but to answer your question, sorry I got off track. Haha.

When we were coming into it, there was a definite rift starting. The whole Spirit of '69 George Marshall nonsense, where every kiddy could be a skinhead as long as he had the right gear and was all about being "sussed" and 'aving a laugh down at the pub with some birds and mates. And the older skins that had been through the bullshit and were around before third wave ska, cheesy novels, and MTV turned every kid into a pseudo street-thug. We weren't all about being caught up in old feuds we felt had died, and in a sense they had. We just wanted to get drunk and be obnoxious and do the whole hooligan, alcohol-fueled, teenage aggression thing. Which I don't think is an unreasonable path to take. It's fun as hell when you're 16 and have no responsibilities. Its like, "you only live once", but a lot of the older skins felt we were dissing their anti-fascist past and shit.

Anyways, Haha.

GU: Explain a little bit about CMS. As I understand it was originally a gang that included both punks and skinheads. Now its exclusively skinheads?

D: No, CMS never included punks. CMS was an acronym given to us by pretty much everyone else in Chicago and it just stuck. We started out as the Chi-Town Mafia, it sounded tough and we thought it was a cool kind of original name. Lots of goofballs always want to ask what skinheads have to do with a bunch of guineas with double-breasted suits, but those are the kind of assholes who don't get skinhead anyways. When we started it was, and is to this day, a skinhead only thing. We actually just got our first, and only, female member in '99. We got a lot of flack for being a 'boys only' club, but fuck it. I have my opinions on skinhead girls, and frankly I can think of only 2 I would ever trust to have my back. But anyways... The whole thing about punks being associated with CMS, that came about because a few of our boys growing up were punk rockers, and after we started CMS, they wanted a gang too. So they started the Chi-Town '77 Street Punks, but they're not around any more. They pretty much just went around running their mouths, and because we had their backs. A.) it got us into a lot of shit w/people. And B.) we ended up having to finish all their fights. Obviously that relationship has soured, and we don't have any contact with any of them anymore, really. That and a few of them were really getting caught up in some nazi shit, wanting to be swazi bikers or something. Haha, I dunno'.

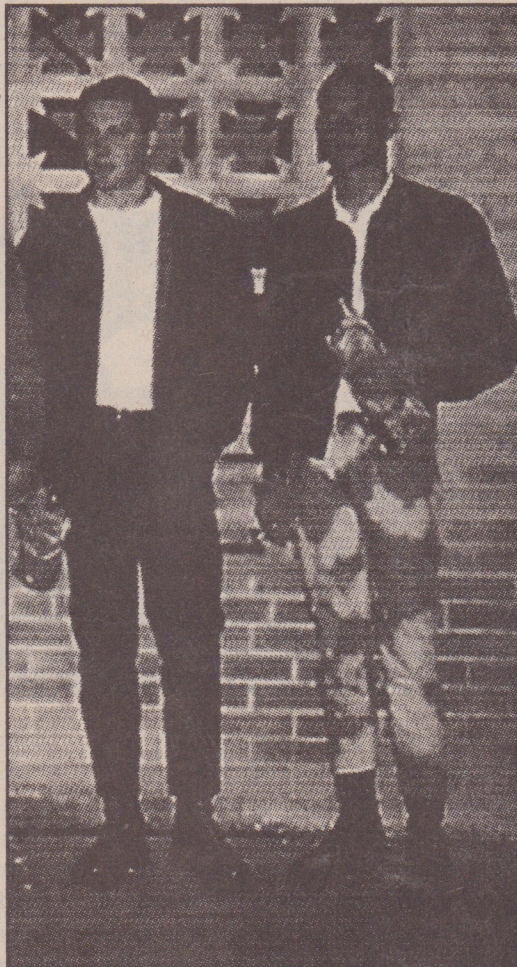
GU: Haha. So as far as life in a crew goes; how much of it is sort of shit talking and 'crew politics' and how much of it is actual action?

D: Well, I don't know how it is in other cities, but from what I've gath-

ered, except for a few places like Texas and SoCal, pretty much skinhead crews are bullshit. A bunch of faggots sitting around with their "mates" talking about how they pushed around some dorks at a ska show or something.

GU: Haha

D: Here it's pretty much gang violence. The past year or so though, I've really mellowed out. I've been to jail



enough, and have plenty of scars and hospital visits under my belt. The violence is for the young kids, not that I'm anywhere near old at 22, I just need to worry about other priorities, namely school and work and shit. When I was in my teens though, all it was was violence. Fighting at gigs constantly, shit we even beat up bands we didn't like. Ask Rancid why they haven't played Chicago in 4 years...stupid fuckers. Oh, and ask

Mikey Fitz too. Pretty much everyone in Chicago hates that old twat. Haha.

D: One of the shitty aspects of all the violence is the lack of gigs. We can't book punk shows for shit in Chicago anymore, but we've been trying to fix that. When you've got problems with people in the scene though, the easiest place to fins them is gigs, so violence usually ensues there.

GU: Just you or anyone who tries?

D: Uh, it's been a few people.

We've had our difference with other mobs in the past, but in the past year we've been trying to put that shit behind us. This new plastic punk culture has pretty much rendered skinhead impotent. It's so easy top be a punk rocker. It's the coolest shit to be these days; every little kid's a punk, and no one's becoming skinheads. So we've been trying to revitalize what we've got left. We've recognized that the guys who are still around are pretty much the hardcore guys who are gonna' stick with it, so we give them respect.

GU: Is CMS trying to help out the next generation?

D: Yeah...It's kind of frustrating, cause I see all these little kids acting like I was when I was young and dumb, and I think to myself "You'll learn". A lot of these kids want to do their own thing, and I can respect that, that's how CMS came about, but I realize now with a bit of maturity, A.) You really need to respect the older generations, cause they're the ones who paved the way for you to be here,

and if they don't want you around, they can shut your shit down pretty quick, and B.) You need to be a bit more aware of the consequences of your actions. Violence at shows, and rumormongering isn't doing anything healthy for the scene. I dunno', I say let the kids do what they want to do, cause they're gonna' do it anyways. You can't force these kids to do what you want without alienating them, and they're the next generation, so you

kind of want to offer them a bit of gentle guidance, but in reality they have to learn from their own mistakes. And when they're our age, the handful of them that are left will be stand-up kids.

GU: Well said. Speaking of maturity...everybody has his or her own opinions about older heads (I personally think skinhead is something you can stick with, and that stays with you, as you grow older but that's just me...). As far as gangs go though, do you see that as more of an adolescent thing or are there aspects of it you can keep as you grow older?

D: That's a really good question. My views on that have changed a lot over the years. When I was younger, I was like, "What are these older assholes doing sticking their nose in my shit?" Later I realized they were just trying to get me to learn from their mistakes. I think it's a fine line, Skinhead is definitely one of the subcultures you can age with cause the beliefs and brotherhood aren't age discriminate, but I do think it's pretty fucking embarrassing when guys who are like 32 are getting caught up in teenage high school drama. Leave all that shit to the kids. I just wanna' sit in the bar, and maybe get into a fucking fight every once in awhile. I'm not 17 anymore, and having to walk down the street looking over your shoulder gets old. There are way too many consequences to the bullshit as you get older. Way more to lose. And seriously guys, this is a message to all you old heads out there dating 14 yr old freshcuts, seriously man, that's some sad shit. Find some bitches that are in your age group or are your peers. I know skinhead girls have a shelf life of about 2 years, so my advice is find a female outside the scene. They're not bald, and they probably won't have a curfew.

GU: Haha.

D: Anyways...

GU: So did your experiences with Chitown leave you with more than scars and war stories? Anything useful? How about your level of involvement now? You obviously don't look for random fight anymore

D: No, I don't. Sometimes when you're good and drunk it's fun to bust somebody upside the head for looking at you wrong, but really, my level of involvement *isn't* the same as it was when I was 17, but *it is* still the same. I do different shit. I don't sit on the corner everyday with a 40oz, hassling ravers and bums and shit. I've just been trying to set up gigs and get bands back, I do an online skinzine



Gangland that people either love or hate, I'm DJing this skinhead night thing at a punk bar these days. I'm way more involved than I used to be, but it's with different aspects. Way more positive, and less detrimental to my health. Haha, and my freedom. Chicago's always had a real strong scene, but we've been kind of lost the past few years, I think the whole country has. There's kind of a void there, it's hard to explain, but things are way different than they were when I first got into it.

GU: Did you guys ever have an initiation for new members? Any hilarious stories?

D: Actually, I've never understood the whole initiation thing...I mean, when kids first start hanging out, they get all

kinds of shit, and a lot of them can't take it, and don't realize we're fucking with them for a reason. Most of the kids fuck off and go start their own gangs that last for a month, then they end up skaters or something. We've always believed in quality over quantity, which is a serious downfall for most crews. I've seen so many mobs of like 30 freshcuts disappear when 2 of us smack 'em around. If you hang out for a while, and demonstrate you're seriously down...down in the way that, you won't fucking run if I'm getting beat on by 20 guys, and there's only 2 of us. Or you'll be there at 3 in the morning to post \$200 bond for me. Shit, last winter I came up with

\$15,000.00 (count the zeros) in 48 hours to get one of my boys out of the loc-up. That's fucking brotherhood. If I know you're gonna' be down for all that and then some, we'll think about letting you in. We've all gone down for shit someone else has done. It's expected. Now it's when you want to get out that the violence ensues.

We're not just a crew, but we're all best friends.

Like, we've got members who have "retired" cause they have kids and shit or got married, going to school, can't afford to be caught up in the drama, whatever. But if you straight want to cut all ties, and not associate with you anymore, that's a slap in the face. Especially after all the shit we've done for you, and we've all been through together. Then... that's where you find your violence, but I tell you it's not hilarious

GU: A little going away present?

D: Haha, well at least for them it's not. There's only one person we've had to deal with like that. So it's all-good.

GU: How many members does CMS have? Is the age group pretty homogeneous?

D: It's different. It ranges from like 17-

26. By the way, Happy B-day John. Last night was my boy's birthday, and we were kind of bar hopping. I dunno' what happened, but when I left he was showing a few birds from St. Louis around, back to his bedroom probably. Would you expect anything less from the best looking skins in the country? Haha, anyways. We've got 4 chapters: Chicago, Salt Lake City, Boston, and DC. As far as an exact count of members, shit, upwards of 30 maybe, but that's all loose knit association. Again though, quality over quantity. We definitely have done more damage with fewer people than some of these kids with mobs that have more numbers. And those kids would jump sides for a fucking beer and a compliment.

GU: So nowadays CMS is becoming less of a Chicago thing and more of a worldwide syndicate?

D: It seems. It's seriously a Chicago thing, and will always be a Chicago thing, but as we get older and become more mobile, and have been making more and more friends across the country. Our really down friends realize that it's a serious aspect of brotherhood to be down in a mob. So it has been really branching out with our down boys in other cities, and with that. We're thinking about a name change to reflect the more national feel of it. Chicago will still be the Chi-Town Mafia, but as far as a nationwide thing CMS may take on a new meaning so as to incorporate more of our friends, and give those mobs a bit more independence. Everyone who's down still has to make that once trip to Mecca to see where it all began though.

GU: Coast to coast mafia skinheads?

D: Haha, something like that.

D: We be trying to brigde that East Coast West Coast drama. It ain't about where you come from. But about what's in your heart. When Biggie passed on I knew I had to do something. Haha.

GU: Haha.

D: No, props to Brooklyn though. Tupac was a punk. Haha...anyways...

GU: Since your on the soapbox, and you seem like a pretty opinionated guy, what have you got to say about:

GU: Hip-Hop skins.

D: I dunno', I don't see 'em really. I figure they're the same as HC kids, but in reality up until a year or so ago hip-hop was serious street music. More so than punk I have to admit...Now it's all been homogenized. But I think if you keep your ear to the street by listening to some hip-hop, there's nothing wrong with that. Cash Money!

GU: Haha

D: But I do think there's a lifestyle associated with skinhead, and you can't be running around in Hillfiger, Fubu, Ecko and Timberlands, and expect a real skinhead to take your ass seriously.



GU: What about drug abusers? Weed heads and coke fiends who claim to be down?

D: Hmmm. That's a serious issue. I think whatever you do in your own house is your business, as long as it's not raping kids and plotting to throw over the USA. I mean, how many skinheads do you know who go out to the bar and get fucking trashed on "ale and lagers matey?" I love a good fucking whiskey and there are plenty of nights I can't remember. To say that people who take drugs are the only ones who get seriously fucked up, I think that's obviously incorrect. I do think that substance abuse is a problem and can get away from you if it goes

unchecked. If you got a boy who's into that, you should watch his shit, but I think if you want to smoke a blunt or stick some shit up your nose, and you're not slacking off on your loyalty to your family and friends...Whatever. There's a lot worse shit out there frankly, way worse. Meth, Heroin, Crack, all that shit.

D: We're all adults. I don't get paid to baby-sit you know? What other people do is their business. I don't get involved till it effects me

GU: I think that'll do it. Any closing words?

D: Yeah, everyone needs to seriously look around and stop being so serious about all their shit for a bit. Look what's happened to our scene, it's lost a lot of its life and vibrancy. We need to put aside the shit talking and bull-shit, but whatever, that's the same old shit everyone says and it doesn't seem to make a difference. Haha. Now for a few shout outs: I want to say what's up to all the DC kids that came out for the gigs, you guys are the shit, what's up to Andy and Joe from Hated & Proud who don't make it down to the Chi as often as they should, everyone in CMS everywhere, and to everyone in Chicago. And I do mean EVERYONE. I know we all have our differences, and there's gonna' be a lot of people we'll never like, and there's gonna' be a lot of people who never like us, but we got the best fucking city in the world, and we got the toughest scene and the most down skinheads. Oh, and God Fucking Bless America! I know way too many people affected by that shit in NYC. It's hit home in lots of ways. Right now there's no excuses for infighting. Fuck the Business, but there is a real enemy out there, and if we waste out time worrying about petty bullshit, that's just sad.

GU: A shout out to all the bitches that ride the D-Train?

D: No. Love 'em and leave 'em. Best forgotten. Haha.

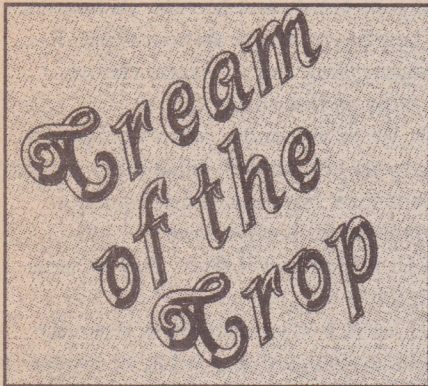
GU: Thanks for the interview.

D: Ditto.

Record Reviews

All reviews are by Adam unless otherwise noted.

All records marked with this image are



must have items for anybody with decent taste in music.

Across The Hudson- Our Side of the Story (CD)

This is a pleasant surprise from New Jersey. Jersey has always had a lot of good bands coming out of it but these guys really stand out. The music has a very rock n' oi/RAC feel to it. The guitar melodies and solos are very well written bass lines move around the rest of the music giving emphasis when needed and blending in well the rest of the time. The lyrics are honest, and personal dealing with topics such as worker displacement, how politics affects the working class, patriotism, and fallen family members. The other notable aspect of this album is that it oozes jersey pride. There is a section at the end of one of the songs where they name over a dozen towns in jersey. The weird thing is that that should be a weird thing, but they made it fit into the song well and used it as an effective climax to the song. These guys rock in all the right ways. Bottom Line: Pure Impact keeps kicking out the greats. Pure Impact

Agnostic Front- Dead Yuppies (CD)

So the NYHC legends are back with their third offering since reforming.

Lots of people were bitching about how crappy they had become, suffering what is commonly called the "Epitaph syndrome". Sounding like Bad Religion, NOFX or Rancid, in other words slick production and fast, catchy hooks. Does AF suffer from this on "Dead Yuppies"? Absolutely not, this record is almost (note the almost) like dropping in "Victim In Pain" or another early release. Fourteen tracks of solid, in-your-face hardcore aggression they were famous for in the 80's. The godfathers of NYHC are back with a vengeance, here with a message of putting the BS aside and thinking for yourself. (Ethan) Epitaph records

Antiseen- Screaming Bloody Live (CD)

I'd heard a lot of hullabaloo about this band, how crazy they were, how they did a great mix of punk and 80's style hard rock, and all kinds of other shit about the Confederacy of Scrum. For all the hype that these guys stir up there music sure does disappoint. To be fair, this is a live cd and I am not a fan of most live recordings, but keeping that in mind I hear hard played punk rock with some wailing, 80's style guitar riffs. Occasionally the lead singer plays a washboard for added effected. The music is ok to listen to, but I found myself skipping tracks forward because the songs quickly got boring. They seem to have out a lot of time in their presentation (Iron eagle holding a rebel flag, blood, wrestling moves, ect), but more time on the music might have been good too. Bottom Line: Town down the gimmicks, tune up the music and these guys might kick ass but as it stands it ain't worth it. TKO records

The Butchers/Subway Thugs- Double Fist Split (12")

This is a split full length featuring a short lived Templars side project called The Butchers, and Canada's best oi band, the Subway Thugs. The

Butcher's side is really enjoyable. They sound like '77-'79 era punk, and play their music very well. The vocals aren't really tough sounding but they fit the music well. The lyrics to the songs are childishly simple, but so funny you can't help but sing along. The songs generally have to deal with women ('Teenage Slut', 'Fuck Off') or people who've done something wrong and deserve to get beat. You can tell these guys were just in this band to play some music and joke around, because that felling really comes through on the record. They sound like they're having a lot of fun, and that feeling son spreads to you. The Subway Thug's side was the real gem of this record though. They've taken their hard, yet undistorted sound to new levels with some of the tracks on here. The guitar rhythms and melodies are catchier and more involved than on other ST releases, and the songs sound better recorded. This is the best ST material I've heard to date. Bottom Line: A lighthearted good time band, and an old favorite that keeps on getting better. DSS Records

Dr. Ring-Ding and the Senior Allstars Meet Victor Rice- Pick Up the Pieces (CD)

When are these guys gonna stop? They put out one great record after another, sometimes two or three times a year. The reason this came out so quickly after Big Up! is because it features dubs of the tracks from that aforementioned release. I like dub - when it's done properly. It's an acquired taste, so if you don't like it, read no further because this is not for you. If you do have any interest at all in dub reggae, you need to have this, especially if you've got Big Up!. Yes, the title says "Meet Victor Rice," and that's exactly what they did. Victor spent four days in the studio in Cologne, Germany mixing these tracks, creating first rate dubs from a first rate record. The original version of "Ruckumbine" was a painful dance-

hall style track, but the dub mix is a million times better. I admittedly don't know as much about this reggae style as others, but I can say that the spirit of pioneers like King Tubby, Bunny Lee, and Lee Perry are kept very much in mind here. Highlights include "Dub Along the Shore," "True Dub," and "Stalker Dub." This is a record of great dub mixes from great originals.

(Jon)

Grover Records

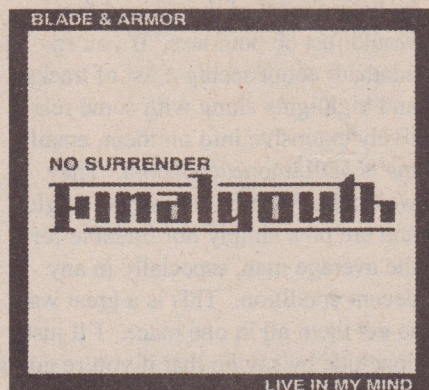
Eastern Standard Time- Time Is Tight (CD)

Here's the latest release from the world-traveled DC band Eastern Standard Time. I haven't got much to say about this cd. My feelings for it can be described in one word: great. I haven't got their first full length, but I've had the pleasure of seeing them live on several occasions. Their sound is one that has always appealed to me, and this record was no disappointment. They play traditional Jamaican-style ska, with some very strong Latin and Jazz influences, just like it's supposed to be done. Lyrically and vocally they're decent. Three of the five best tracks here have vocals, but the band's strength always lies in the instrumentals, which make up a little more than half of the record. Their four-piece horn section is tight and lays some great harmonies, which gives their music a more powerful and fuller sound than any band around. The highlights on this record include "Sei Pazzo," "That Girl," "Dahil Sa Iyo," and "Poor Joe." Their take on Jackie Opel and the Skatalites' classic "Sit Down Servant" is my favorite track, but I've got a thing for Jackie Opel. I guess the words "obsession" and "fetish" would be appropriate. Anyway, this recording of it left me wondering why they had to make their version so goddamn short. It's a big tease. Oh well, if that's the only disappointment I find in a ska record these days, I'll take it by all means. Overall, this release absolutely lives up to its

name, because Time certainly has gotten tight. (Jon)

Grover Records

Final Youth- No Surrender (7")



This is a two-song ep from a newer skinhead band from Japan. The first side is a track called 'Blade and Armor' and from the opening of the song to the end I was blown away. The song starts out with some thunder and lightening sound effects and then moves into a hardcore style into. From there the song takes off to demonstrate the bands superior musical ability, and amazing mastery of song craft. They reminded me a lot of Gruesome in those aspects. The guitars cut through the mix like a knife, and the drums use a "warbeat" type of pattern that gives the song a sort ominous feel to it. The vocalist also has a unique sounding voice and impressive vocal range. All this adds up to equal an incredible track. The B-side is quite another story though. The song never finds its rhythm, everything in it sounds forced and none of the individual parts blend together well. Worst of all the vocals are flat sounding. How they went from such an amazing A-side to a terrible B-side I do not know. Bottom Line: 50/50 split, although its worth getting the record for the A-side alone. Bronze Fist Records

The Herberts- 1990/1995 Boot Boys en Themes (CD)

Finally, somebody took all the Herberts eps, comp material, and demos and put them together on one

cd. Thank you. This is a really good disk. For those that have never heard the Herberts, they were a French oi band from the early 90's that had a very diverse and eclectic sound. On some tracks they play pounding, classic sounding oi and punk, and other tracks they shoot out lingering mid-tempo guitar melodies with great bass and drum accompaniment. The vocals, courtesy of well know French artist Alteau, are always tough and scratchy sounding, and they ride on top of the music like a kid sliding across a well waxed floor. Effortlessly. Nothing sounds forced or contrived on any of their songs, it all fits together very well and is well played. In addition to Herberts originals this CD has covers of Violence in my Mind and Camera Silens's 'Pour la Gloire'. There are also lots of bonus tracks at the end of the cd. Bottom Line: Great for those familiar with the Herberts as well as those who've never heard them before. Angels Sing Records

Hudson Falcons- For Those Whose Hearts and Souls are True (CD)

This is the first thing I've ever heard from this band. There was apparently a big controversy as to whether or not they were communists. Their lyrics do contain a lot of 'working man, union' type rhetoric, but nothing that would peg them as commies. They even have a shout out in the back of the cd saying some think they're too left, and others think they're too right, but their neither. That's nice to know. Too bad their music sucks my salty balls. Jesus fucking Christ these guys suck bad. I couldn't even finish the cd. The vocals make you cringe cause the singer sounds like he's trying too hard, the guitar is sloppy, and everything sounds like it played to damn fast. Its like they're in a race to finish all of their songs. Well if the race was for being a terrible band they'd win hands down. Another thing, they're one of these bands that likes to constantly mention the fact that they're rock n' roll, not necessarily punk. Whew, it's a good

thing they told me that, cause with two guitarists, a bassist, and a drummer I would have easily confused them for a jazz-funk combo. Lots of their lyrics center around how 'rock n' roll' they are. Congrats on being a rock band guys, ypu still suck though. Bottom Line: Stay far away from this cd. GMM

Iron Cross- Live for Now (CD)

Iron Cross has officially come back, and while their live show leaves a lot to be desired (Practice, & heart immediately come to mind) their old music hasn't changed. This cd is a collection of Iron Cross's old material from 'Flex Your Head', 'Hated & Proud', and 'Skinhead Glory'. Everything that characterized those sessions like extremely rough recording quality, hard sounding guitars, and deep throaty vocals is still here. Now its just all together on one cd. The booklet for the cd is cool because its got commentary from the band members about the history of Iron Cross, as well as a collection of show flyers from old DC punk shows. Nothing new on this cd though...maybe that's for the best. Bottom Line: If you like the old low-fi, rough as hell sound of Iron Cross then this is a good disk to own. Otherwise, don't bother. GMM

Laurel Aitken- Rise and Fall (CD)

Well now, I think anybody who has ever heard of ska or reggae should know at least something about the man of many names – the Godfather of Ska, El Cubano, the Boss Skinhead – Laurel Aitken. This recent Grover compilation has got some *very* rare and essential tracks spanning most of his early recording career. The best thing about this release, though is that the Boss Skinhead picked the tracks himself. Not only have we got some of his best and rarest cuts, but they're also many of his favorites. It's nice to see when one of these pioneer artists is still around and able to make decisions about what will go onto a compilation

of his recordings. Anyway, this cd is an absolute must have for anybody with any kind of interest in ska, rocksteady or reggae – especially if you're a skin. I'd give the highlights, but I'd be listing most of the cd, and that would just be pointless. If you're adamant about seeing a list of tracks and highlights along with some relatively extensive info on them, email me at JDRamone@aol.com. They were all originally released as singles, and are now simply not findable for the average man, especially in any decent condition. This is a great way to get them all in one place. I'll just conclude by saying that if you're going to get any ska or reggae release any time soon, especially anything by the Boss, make it this one or you're a tool. (Jon)
Grover Records

LRF- Our Thing (CD)



The Last Regulator Federalists have been a fixture of Japanese skinhead music for much of the 90's. They've always managed to keep the power and ferocity that characterizes much of Japanese oi, while integrating a late 70's punk sound. On this cd they've taken a slightly different direction by abandoning much of their punk sound and adopting a much more Mod rock oriented sound. They still sound hard, but days of 'too late to mend' are over. Most of the songs on this album sound like they'd be right at home on a comp with the Who and the Small Faces. The music is good though, and you can still definitely tell its LRF that's play-

ing it. The lyrics are the typical LRF English, making sense in some areas and being totally fucking confusing in other parts. Thankfully they included lyrics this time, so you can at least follow along with their jibber-jabber. Bottom Line: If you liked LRF before, you'll still like them after this, but if you aren't a fan and don't like mod shit this might be hard to get through. Real Deal Records

Lucero- Lucero (CD)

The South will rise again, but not with this record. Lucero don't suck, but they certainly aren't having me hit repeat. They hail from, I believe, Mississippi, though it doesn't say on the CD. A folky punk rock thing going on, with heavy emphasis on the folk. The problem for me was that I kept waiting for the music to kick in with some sort of recklessly charged abandon ala The Stagers. "Lucero" kept the same pace throughout the entire CD and with my attention span, I needed a bit more of a variety. Perhaps your bag of tea, but not mine. (Ethan)
Madjack Records

Maroon Town- One World (CD)

I've already dedicated too much time to this one, so I'll make it short. They mix funk, hip-hop, reggae, and lord knows what else while singing a lot about peace, unity, awareness, and other idealistic rubbish. As a whole the lyrics are cliché and not very inspiring, and the music sounds like a bastardization of the genres they try to blend. Apparently Doc Martens is or was their sponsor for a while, and they gave the band a hundred thousand pounds or something ridiculous like that. Personally, I can't hear why. It's a shame the one world Maroon Town is on happens our world, too. Frisbee, anybody? (Jon)
Grover Records

Perkele- Fran Flyk Till Kamp (7")

This release is a bit different than their full length "Voice of Anger", but nonetheless, still great. "Fran Flykt Till

Kamp" has the obvious **TEMPLARS** influence that has gotten Perkele recognition lately. While not being a rip-off, Perkele is able to get the guitar sound and musical feel of the **TEMPLARS** and still stand out as unique. The Scandinavian feel is much heavier here, simply because they sing in their native tongue, Swedish. They throw in a ska type song that is extremely reminiscent of fellow countrymen, Millencolin. Being their first release, it's obvious to hear why they have gained so much so quickly in Europe. Solid, powerful oi! with a mythical overtone. Definitely a worthwhile hunt on this one. (Ethan)
 Bootboys Records

Perkele- Voice of Anger (CD)



Wow, these guys are pretty good, and it seems like they came out of nowhere. Perkele is a Swedish band, but they don't play Viking shit, they've blended some aspects of Swedish sounding oi and punk and heavy dose of Templars style influence. That's actually the first thing that most people notice when they hear Perkele, because the guitar sound is very similar to that of the Templars, but the influence is not so much that it sounds like they are trying to rip the Templars off. On the contrary, Perkele is forging their own type of sound and with future releases we'll hopefully hear it mature more. Bottom Line: Best oi to come out of Sweden since the Headhunters.
 Bronco Bullfrog

The Pints- Shadows of the Past (CD)

The Pints are an oi/punk outfit from Sweden that don't have the typical Swedish sound. Their music is influenced by everything from Bad Religion to New York hardcore. The music is brutal and well played with heavy 'ca-chunking' on the guitar, catchy bass lines, and rock solid drums. The vocalist is the weakest part of this band. It seems like he's trying to sound like someone else, and therefore he doesn't really have his own style. Sometimes he sounds like the guy from Oxymoron, and other times he pours on a more hardcore touch. It's not really a matter of vocal range, however, his varying vocals seem to be more rooted in uncertainty. Still, aside from the undesirable vocals the band is solid and the album is a decent listen. Bottom Line: Work on the vocals and it'd be top-notch shit.
 Pure Impact

The Pride- Life After (CD)

The pride is a Belgian band that reminds me a lot of Evil Conduct in the vocals department, although they're much more innovative than EC in their music. The Pride plays mostly mid tempo tunes that are influenced by early oi bands, with a lot of great melodies and catchy open-strum guitar work that makes each song seem fresh and different than the ones before it. You can tell these guys are relatively seasoned musicians because the playing has a very professional feel to it. The lyrics are mostly about day-to-day life, friendships, and girls. It's an easy listen and a style that contrasts with some of the harder Belgian bands like Les Villains. Bottom Line: Good stuff coming out of Belgium.
 Hit Records

Prodigals- Dreaming in Hell's Kitchen (CD)

Prolific and saturated are the two words I'd use to describe the modern Celtic music scene. I love the stuff, but there are so many bands claiming to have the "influence" as of late, many falling short and playing punk with a

happy chord thrown in. "Dreaming in Hell's Kitchen" arrives and I am excited. Why? Because I had the opportunity to see THE PRODIGALS while vacationing in NYC. Four guys playing Celtic music in the USA via Ireland. A proper review could not be done to justify the energy and commitment The Prodigals have put into their music. Take the energy of the POGUES, mix it with the Celtic sense of The Chieftains and you end up with the best traditional, Irish-pub band around today. If you like this type of music then you should already have "Dreaming in Hell's Kitchen". Enough said. (Ethan)
 Grab Entertainment

Raise A Flag- We Are the Skinheads (CD)

RAF is probably the most well known of the newer Japanese oi bands, and with good reason. They share the same style as many of the west Japanese bands like Roughtrade and Growl Strike, but they are more heavily influenced by early British bands like Cock Sparrer (They even cover 'Because you're Young'). The music is loud, and catchy sharing elements of the west Japanese style and early British pub rock. The one beef that I have with RAF is one that I have with a lot of foreign bands; they sing in English and not their native language. I can understand that they want to have their music more accessible to a wider audience, but this desire is undermined by the fact that they can't speak English that well. At one point during 'League of Faith' they say "Loyalality". Aside from that egregious offense against the English language the song is fantastic. I dunno, maybe I'm making too big a deal out of it, but I'd appreciate it if foreign bands that can't really speak English would just sing in their own language. It doesn't make it any less enjoyable for us Yankees if you do. Bottom Line: Great album, just try to ignore the Engrish.
 Hata Records

Reducers SF- Crappy Clubs and Smelly Pubs (CD)

This is the first full length I've ever heard from the Reducers, and I gotta say that I like their ep material more. Don't take that to mean that this cd is bad, because it isn't, but I much prefer the raw sound and energy that characterized the earlier releases to this.

That being said, this cd is a good representation of what the expect from the Reducers SF, upbeat streetpunk with bouncy bass lines and semi distorted guitars that sound like they're right out of a Cockney Rejects album. The vocals are tough sounding and follow the music well. The song topics generally deal with everyday life, growing up, and other such topics. No songs about marathon drinking binges ending with riotous violence and evasion of the police. Bottom Line: Not bad, but I'd take the earlier stuff over this any day.

TKO Records

Retaliator- Patriotic Alcoholics (7")

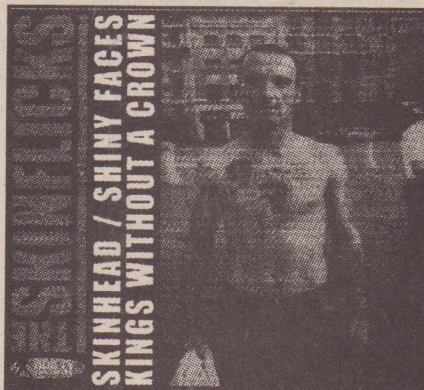
Just to set the record straight, while I hate metal, and will never be confused with a fan of Retaliators two full lengths I don't have any problems with the band aside from the fact that I didn't like their music. Notice I said that in the past tense, cause this ep from Guilty Records is fucking awesome. While there is still a definite hard rock influence on the guitars, especially in the solo department, Retaliator busts out with 3 awesome oi! originals, and one of the best covers of '4Q' that I've ever heard, and manages to leave the metal behind. The title track of the ep is the hardest sounding musically, with a great guitar hook and pounding drums that characterize the rest of this single. The other tracks, 'Take these Chains' and 'Fighting in the Streets' are great and properly showcase what hard vocals and hard music are capable of sounding like if they are played well together. Bottom Line: It ain't the Straw Dogs, but its pretty fucking good.

Guilty Records

The Rogues- Zero Street (12")

I'm not really sure exactly where this band is from, I'm thinking Midwest or possibly Canada. The title track "get out alive" was featured on the U.S. of Oi Vol.2, so you may have heard it before. The whole album's sound is reminiscent of early 80s bands like Best Defense and Immoral Discipline. Decent stuff all around, good musicianship, but not in my opinion, particularly groundbreaking. It even seems to have a pretty fair metal influence that appears in songs like "across the wrist". However, with the resurgence of popularity of early American bands they might be worth checking out if your really into the early US sound. I'm not sure if the albums been released on cd yet, but the lp shouldn't be too hard to track down. (Paul)

The Skinflicks- Kings Without a Crown (7")



The Skinflicks play straightforward, stripped down oi that is no less effective because of its simplicity. Its hard, the drums are steady and heavy, the guitars and bass work well with each other and the vocals are powerful. The chorus's of these songs are incredibly catchy, and before you know it you're singing along. The best songs on this ep is the Title track, although 'skin-head' is also a very powerful one. These songs are actually better than the ones of their Blind Beggar full length. Bottom Line: Even though you know what to expect, its still good.

Guilty Records

Slaughter and the Dogs- Beware of... (CD)

Slaughter and the Dogs are touring the US shortly. It'll be there first US tour ever. Lets hope, for the fan's sake that they play more of their classic material and less of the stuff on 'Beware of'. This cd is basically the showcase for a glam band, because all the songs, excluding the cover of 'Hard Days Night' are pretty fucking glam. I'd like to make something clear at this point; glam is lame. Always will be. Doesn't matter how you dress it up or what you try to do it, glam sucks. However since its S&TD, I was willing to forgive the glam as long as they still played like they meant it. Nope. If we put the glam thing on the back burner for a minute and just focus on how the music is played, it seems like there is no feeling in it. It's like when teenagers get in bands, but want to act cool so they play half hearted like they don't care. I'm not going to speculate as to why and when things went so wrong, just mourn the fact that they did. Bottom Line: It wasn't supposed to be like this.

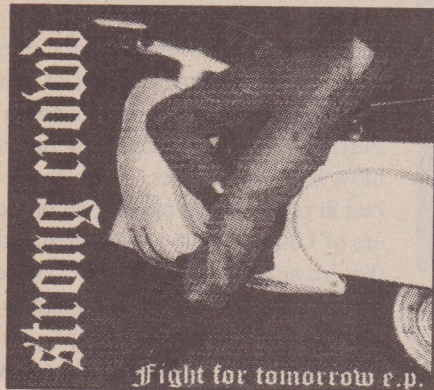
TKO Records

Social Combat- First Strike (CD)

This is another Spanish band that plays street punk with a little bit of hardcore thrown in at parts. The bass line are very reminiscent of early Agnostic Front, and the rhythm guitar plays in a very hardcore influenced way. The drums don't use any double bass, or other ridiculous hardcore techniques, and the guitar solos are basically oi and early punk influenced. The vocals are scratchy and desperate sounding, but not in an annoying way. The frequent use of background vocals helps to bring strong emphasis where it's necessary. The lyrics are mostly about rebelling against social standards, unity, soccer, and other such topics but the songs are sung in pretty good English and I give them lots of props for that. I'm no fan of hardcore

or a lot of its influences, but these guys don't overdo it and it ends up working very well. Bottom Line: Aggressive and well played.
Bronco Bullfrog

Strong Crowd- Fight for Tomorrow (7")



These guys are not to be confused with another young Japanese band called Strong Style. That band is more hardcore influenced, where as these guys have an earlier oi/RAC sound to them. The A-side of this record is 'We Got the Power' and it kicks off with a fantastic high-end bass solo that leads into a pounding drumbeat and furious song. The guitar sound has that classic early 80's oi type distortion on it and blasts through the whole song from the opening note to the end. The vocals are growly and tough sounding. The B-side, 'Justice', is much in the same vein as the A-side. Both kick ass. Bottom Line: One of the best new skinhead bands to come out of Japan. Bronze Fist records

Suspect Device- Boston Massacre (CD)

Surprising this band picked a song title of the most well-known Irish punk band being from Boston. I was expecting a heavy SLF style to emerge on the disc, but got more of an early DKM/SWINGIN UTTERS one. "Boston Massacre" shows lots of potential, but at this stage not a ton of originality. I wouldn't disregard this CD or pass up buying it, but don't expect the "new" Boston rage with it.

Entertainment and most likely a good live set is what one will get from Suspect Device. (Ethan)
Pigpile Records

Templars/Devilskins- Split ep (7")

This ep features one song from the Poor Knights of Acre and three from Italy/Switzerland's premier oi band, the Devilskins. The Templars track is a fantastic cover of the Rolling Stone's classic 'The Last Time'. Its played very true to the original, but with the great Templars touches that you'd expect; vigorous bass lines, twangy guitars, and rock solid drums. A great cover by a great band. The Devilskins side features a band that is more musically mature than their debut "Porca Troia" ep. The lead guitars sound sharper and the melodies are better written. The vocals and the music also seem to flow better together. The singer for this band is Ivano from the Italian greats Asociale, so the rough vocals styles of that band have been adopted by the Devilskins. All the Devilskins tracks are infectiously catchy and well played, and their new material has put them head and shoulders above other contemporary Italian bands. Bottom Line: A great cover by an established band, and some great originals from a new band makes this record a total gem. Get one any way you can.

Oi! Strike Records

Two Tone Club- Where Going (7")

I don't know much about these guys other than the fact that they're a group of French skins and rudies, and I think this 3 song EP is their first release. The first side is a catchy, upbeat, 2Tonesque track called "King of Dance Hall." The melody is very catchy, with some simple, silly lyrics, made sillier by the French accents. Honestly, it's a fun track. The second side begins with "Rababush," their version of the GG All Stars' classic skinhead reggae tune "Barbabus." I can't tell if they spelled and pronounced it wrong on purpose, or if it's a result of their French silli-

ness. Either way, I listened to it multiple times because it's a great tune. It's a pleasure to hear when a band can cover a song in their own unique style, but still stay true to the feel of the original. The Club certainly does that. The third and final track, "Spanish Road Town," is probably the most interesting of the three. Apart from the guitar solo, which isn't to say that it's bad, it sounds like the Skatalites laying some good horn tracks over a 2Tone rhythm. I don't know what to make of it, but I can't help but enjoy it. The Two Tone Club uses a blending of styles I would not have thought would work until now. Musically they're tight, and the songs are very catchy. I can't find anything wrong with this EP at all, so I can't wait to hear what they'll have out next. Get it if you can find it. (Jon)

Like A Shot Records

Ultima Thule - Folkets Rost (CD)

Well well, what do we have here; it looks like Ultima Thule has at long last released a greatest hits type album. As can be expected from these Vikingrock gods, this double CD is very well put together. Almost as good as the CDs are the novella size liner notes featuring a discography, scrapbook style photos and newspaper clippings, some wacky pictures of those goofy Swedes, and what appears to be a brief commentary on each song (it's in Swedish so no one will ever know exactly what it says, unless of course you're Swedish). I particularly like this CD, because it makes it easy for me to hear my favorite tracks without pulling out all my vinyl. Folkets Rost features my favorites Ragnarok, Sorjd och Saknad, Sverige Sverige Fosterland, Lejonet fran Norden, Mitt Land, and Skinhead. Also on this double CD are Thule's hilarious version of Frosty the Snowman, and the surprisingly excellent oldies cover I Will Stay. I would recommend this set of CDs for fans trying to keep their vinyl as mint as possible, Thule and Vikingrock greenhorns, and those other fans that just

have to have every piece of Thule attainable. However, I do have a small complaint; that being tracks that on these CDs are not the originals, but rather rerecorded versions that were clearly all done in the same session; this is not a huge deal, but if you know Thule well, you know that all of their albums have slightly different sounds, this is lost in these recordings. Overall a superb album for collectors, newbies, and fans, although perhaps not for purists. (Matt)
Ultima Records

Ultimo Asalto- S/T (CD)

I was shocked when I first heard these guys cause they sound like a Spanish version of Battalion 86. No shit. All the great shit about B86 is here: the *insanely* gruff vocals, lead guitar work that is very reminiscent of 80's American oi, the tom-heavy drum-beats, its all here. Ultimo Asalto rocks for all the same reasons that Battalion 86 does. The disk is highly enjoyable from start to finish with not one bad song in the bunch. All the material is sung in Spanish, and Spanish has never sounded tougher. Their vocalist is right up there with the guy from Division 250 in vocal distinctiveness and brutality (but not for politics). From what I can tell most of the songs are about skinhead life, but some might be about soccer as well. I don't know Spanish, but most of the chorus lines include something about skinheads. The cover of 'Pulling on the Boots' is great too. Bottom Line: Fucking great cd, look for more shit from these guys in the future.
Evil Records

V/A - Fight Back for the Rising Sun (CD)

This is the long awaited cd repress of the highly sought after Dim records comp that brought Japanese oi to so many in the west years ago. This cd features bonus tracks from Sledgehammer, so all the Sledgehammer songs that were originally on the 'Samurai Thunder' split

are now on this cd. Sledgehammer is without a doubt the best band on this comp, and probably the best Japanese oi/RAC band of all time. Their origi-



inality, musical skill, and sheer viciousness put them above any other Japanese skinhead band. This comp also features tracks from Aggro Knuckle, Eastern Youth, Ouka, Kabuto, Cannons, Growl Strike, and Worst. The Aggro Knuckle songs sounds like ass their others songs, mid tempo and bass heavy. It's ok, but not great. The Eastern youth tracks are really fucking good and show what this band was like in their heyday, before they went all pop punk and lame. Their guitar work is awesome, and the song craft is complicated and involved. Ouka's track, 'Firm Spirit', is another classic. Those guys really should have released their own full length instead of just appearing on comps and splits. The Cannons tracks are very reminiscent of the material on their debut ep, uptempo, faster oi with lots of military type drum work. Growl Strike and Worst round out the comp with some decent and hard played oi that stays in your head long after you're done listening to the comp. Bottom Line: Not as great a comp as Werewolfe, but still really really fucking good.
Vulture Rock

V/A- Svea Rike Vol 2 (CD)

This is a comp of Swedish oi and Viking rock bands. The featured acts are Battle Scarred, Chrome, Futhark, Nidingarna, Playmo, and Patron Ur. The Battle Scarred stuff stands out as

the best music on the comp, and although its more oi than Viking shit, it still retains that distinctly Swedish feel. Chrome, futhark, and Nidingarna play a rougher and more Viking rock influenced type of music. There are all the Viking touches like the lingering guitar work, simple drums, and impressive vocals. The rough sound is very appealing, and almost gives the music a live quality at times. The last band that deserves mention on this comp is Playmo, and that's cause they fucking blow hairy moose tits. They're a bunch of teenagers playing sloppy covers of Ultima Thule songs. Seriously, they're an all UT cover band. If you are gonna cover songs by a band as well known and popular as UT you'd better be tight cause people know what the songs are supposed to sound like. These kids aren't tight, and the drums are especially sloppy. Maybe if they keep drinking their milk they'll move on to recording their own music one day. As it stands though, they suck, bad. Bottom Line: Overall a pretty enjoyable comp, although if I need a Viking fix I'm more likely to fall back on Enharjarna or Hel.
Pure Impact/Svea Rike Records.

The Veros- The Way I Feel (7")

This is a new French band that features Boni from Snix on guitar and vocals. No, they do not sound like Snix. Boni's voice is much more melodic than the original Snix vocalist, and this gives the music an entirely different feel. The guitar work is crisp and catchy, the bass is steady and hard, and the drums tie it all together. The A-side track, 'The Way I Feel', is a well-played, mid-tempo rocker that starts rocking right from the start and keeps your foot tapping the whole way through. The B-side, 'Got to Get Away', is more up tempo but the band doesn't change their style just cause their playing faster. The A-side track is the better of the two, but both are good. Bottom Line: A good debut of a new band. If you're looking for Snix though, bust out one of your old

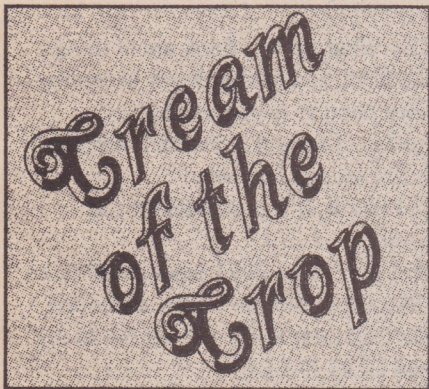
records cause these guys aren't them.
Guilty Records

Wallride- Old Ways for the New Times (CD)

Bad music offends me, and this record is one of the most offensive things I've ever heard. This female fronted band tries to play pop punk/emo, oi, and hardcore all at the same time. The result is a horrible aberration that deserves to be locked in a box, sunk to the bottom of the ocean, and never spoken of again. The vocals are up-tempo and poppy, even when the song calls for a more mid tempo style. Her voice starts to get on your nerves after a while, and if the ambiguous and poorly constructed music didn't irk you enough to turn this disk off, her vocals would. Take my word for it and avoid this cd, if you don't you'll be sorry. Bottom Line: This thing duffs ass.

Bronco Bullfrog

Warrior Kids- Official Discography (CD)



Brilliant. The Warrior Kids were one of the best French oi bands ever and all their material, including a demo level version of 'Personne', is included on this cd. All the tracks from their hard to find first 7", the 77kk comps, their full length, and their early 90's ep are here on one disk. For those that never heard the Warrior Kids they played French oi in style of other French skin-head and punk bands, but they infused saxophone, and organ work into many of their songs. Lots of other French

bands did that too, but the warrior Kids were pretty much the originators and they did it in a way that kept the music oi, but at the same time bordered on rock steady or soul in some parts. The cd includes a full color booklet with a band history, pictures, and lyrics. Thanks to Disagree records for putting this out. Bottom Line: Do yourself a huge favor and get this cd. You will not be sorry.

Disagree Records

Addresses

Angel's Sing Records- 5, rue Chateaubriand, F-78390, Bois D'arcy France

Bronco Bullfrog Records- Apdo. Co. 1474, 07800 Ibiza [Balears] Spain

Bronze Fist Records- 5-2-104-203 Higashi Toyonaka, Toyonaka-City, Osaka Japan

Disagree Records- BP 21- 13243 Marseille, Cedex 1, France

DSS Records- PO Box 739, 4021 Linz, Austria

Evil Records- PO Box 804, 07800 Eivissa [Balears], Spain

GMM Records- PO Box 15234, Atlanta, GA 30333 USA

Grover Records- P.O. Box 3072 48016 Munster Germany

Guilty Records- BP 85, 75561 Paris CX12, France

Hata Records- Houwa Sogabill 3f, Minamichou Chuouku Chiba 260, Japan

Hit Records- PO Box 95, 8310 Bruges, 3 Flanders, Belgium

Like A Shot Records- 2 rue des Maraichers 95130 Franconville France

Oi! Strike Records- Paolo Petralia via Oderisi da Gubbio 67/69, 00146 Roma, Italy

Pure Impact- PO Box 16, 1910 Kampenhout, Belgium.

Real Deal Records- Osaka, Japan

TKO Records- 4102 24th St., #103 San Francisco CA, 94114 USA

Vulture Rock- Po Box 1796 Stanwood, Wa 98292 USA

Top 10's

Adam- Gang Up editor/ Counterattack Drummer

-Warrior Kids- Official Discography (CD)

-Count Bishops- Best of the Bishops (CD)

-Ultimo Asalto- S/T (CD)

-Templars- Phase 2 (12")

-The Ejected- A Touch of Class (CD)

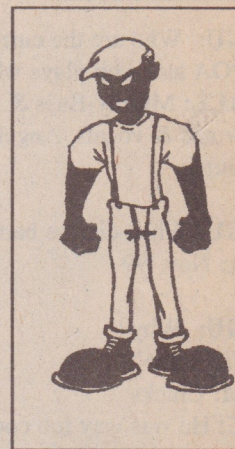
-Strong Crowd- Fight for Tomorrow (7")

-Red Alert- We Got the Power (12")

-Slaughter and the Dogs- Do it Dogstyle (12")

-The Skulls- Gigantos do Brazil (CD)

-The Straw Dogs- Everything!



Grant- Gang Up Artist

-Templars- Biais Seignors Freres (10")

-Tommy & he Terrors- Mass Hysteria (MCD)

-LRF- 6 Days Rage (7")

-ACDC- Live (CD)

-Ultima Thule- Ravens Tales (12")

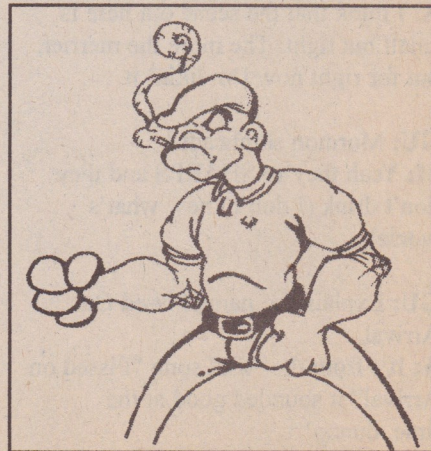
-Hel- Valkyriors Dom (12")

-Roots & Boots- Working Class Heroes (CD)

-Sheer Terror- Bulldog Edition (CD)

-YDL- American Pride (12")

-The Breakaways- (CD)



Pissed

Interview conducted with POA in early January '02. A=Angel, M=Murray, C=Claus, J=JR.

GU: Who are the current members of POA and who plays what?

ALL: Murray-Bass & vocals, JR-drums & vocals, Angel-Vocals, Clous-Guitar

GU: When did the band form?

A: Nov '99

GU: Why?

J: Dunno'

M: Chicks

C: He was way too cool for his other band

A: All the attention and Free Alcohol.

GU: I understand there was a recent line-up change...what was that all about?

A: Our first guitar player is in jail. "Shout out to our peeps in the clink!!!"

GU: You guys are from Salt Lake City. What's it like out there?

M: It used to be really good but some people had a falling out. We're sure it will pick up in a couple of years like it always does.

J: Oh the polygamy. Women are like beers, you can't have just one.

C: Dunno'

A: I think that the scene out here is small but tight. The more the merrier, but for right now I'm likin' it.

GU: Mormon skinheads?

M: Yeah they're SHARPS and they don't drink (I don't know what's worse).

GU: Explain the name Pissed On Arrival.

A: It's from the ABH song "Pissed on Arrival" it sounded good at the time..dunno'

GU: Who writes the lyrics?

A: Murray and JR.



GU: What are some song topics?

M: Shittier side of skinhead life.

J: Shit we do. Shit all the new dorks wish they could do!

GU: Do you generally write about social topics or fun loving, beer drinking, fight starting stuff?

M: A little bit from column A, a little bit from column B.

J: I have a notebook with me while committing crimes. "He's a warrior poet!"

GU: Who would you say your biggest influences are musically?

J: Johnny Thunders, Stiff little Fingers, Sex Pistols etcetera, etcetera.

M: Who, Buzzcocks, Skrewdriver, Stealy Dan.

C: Skrewdriver, Ejected, Cockney Rejects.

A: I think any sort of melodic '77 music is what I am thinking about when I get ready to sing a song.

GU: Do you think with having a skinhead girl front the band there are immediate negative connotations because of other horribly bad girl fronted bands?

M: Yes

J: Yes

C: Yes

A: I think so at first, but me singing is really like nothing you have ever heard. At first I think that we get a bad rap but after people hear us they are surprised and impressed. I am actually kind of glad that people have 2nd thoughts about girl singers; it gives me a chance to prove them completely wrong.

GU: Do you try to connect yourself at all with bands on the west coast..playing shows with them, etc?

A: Eventually when we get our full length out or when Blink 182 drives up to the house with a bag of money and asks us to go on warped tour with them. That would be Sssssssssweet!

Arrival

GU: What has been the best show you've played to date?

A: Definitely Chicago show with Counterattack, and others.

M: Yea that was good. I wish there were more chicks...

GU: How would you guys rate the state of American Oi! right now?

M: It's a parody of itself. Almost a joke, kind of like punk is now a days. Steel capped this, Oi! Oi! That, There's more shit to sing about. Boring...

GU: What do you think about things like RAC and Viking Rock becoming more popular (some would say trendy...) among American skinheads?

J: It's soooooo last year.

C: I like it, it's good background music.

M: I don't care what other people like, I like RAC, but the topics are boring like Christian Rock. (Shout out to my man GOD JALL)

A: That's coo.

GU: On your website there is an intro statement. Is that something you guys would like to be known for?

A: It's funny.

M: It's how we lived our lives last year. You can't get a lot accomplished when you're sitting in the clink. (Shout out to my peeps!)

GU: What does POA have out right now?

A: A shitty demo.

GU: What can we expect in the way of upcoming releases?

A: In early March we will have the money maker out.

GU: Any shows on the horizon?

A: Some local shit, and I think we have this thing in DC in June.

GU: If you could play and ideal show who would it be with?

C: Old Menace, Cocksparrer

J: AC/DC, New York Dolls, Rose Tattoo

M: Smiths, Morrissey and the Templars. (That would be a fun show, he he he.)

GU: Thanks, Closing comments?

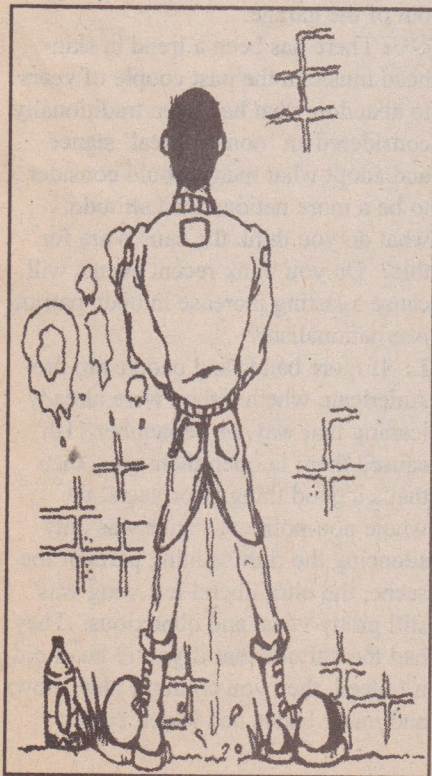
M: For God's sakes come out to Utah! We'll set up the show.

A: Just glad that there are people out there that are into the same shit that we are. Thanks to the kids in DC and Counterattack.

M: Up the hated on the east coast.

ALL: Shout out to CMS everywhere.

Getting bigger, and growing stronger everyday...



MR. CLEAN

Liste de distribution

45T, CD's, T-shirts, RAC, OI !,
Hardcore, Punk...
contre l'imbire.



MR. CLEAN - B.P. 180
76003 ROUEN CEDEX

Sons of Liberty

Interview conducted with Lon from Sons of Liberty (Philadelphia Oi!) in early January '02.

GU: Who are the members of Sons of Liberty? When did you guys start?

L: We're STEVE guitar, JEF guitar, BOB bass, MIKE drums, and LON vocals. We've been together a little more than a year now. To summarize it, Steve was jamming with us in the ending days of mine, Jef's and Mike's old band, and we began to write new songs. More of a street rock and roll style, just what we'd always wanted to do. Besides, you can only play the "minute long punk tunes for 14 year olds" so much before you get sick of it. Our bassist Duffy moved out of the city and it was harder for him to practice regularly, so Steve suggested bringing in Bob to play bass. We officially formed Sons Of Liberty when Bob joined.

GU: A lot seems to be made of the fact that your band has two ex-members of Arresting Officers. (They are actually also current members of Limecell.) Does SOL share any of the political inclinations of Arresting Officers? Do you think it's a major drawing point for your band or is it something better that's left in the individual members past?

L: It's funny that so many people think Steve and Bob were just sitting around and doing nothing since Arresting Officers split up. They've been in Limecell for several years making great music, and are still doing it since it's their #1 priority. (Limecell recently signed to TKO records, by the way.) Sons Of Liberty is more of a

link to the A.O. past lyrically and musically with the 1980's US Rock-O-Rama sound. The guys enjoy playing oi!/street rock, and Steve wanted it known that we have ex-A.O. members, controversy be damned. They realize that when they were young they did something very important, and they have good memories of that, and make no apologies. We're sure it's a drawing/selling point, but it also lets people know what to expect from us when they buy the record.

GU: Explain the name of the band and the revolutionary theme.

L: I've always had an interest in American History and The Sons Of Liberty were the ultimate group of patriots during The Revolutionary War. We felt it was a name which would best represent the band and our style. Theme wise, it's a perfect name for us to work with.

GU: Who writes the lyrics? On your ep the songs seem to focus on historical topics, do all your lyrics tend to focus on stuff like that?

L: I write all of the lyrics. Aside for an occasional cover song, the lyrics have to be mine in order for me to have the proper feeling when I sing. I'm my own worst critic when I write because I want to stay away from the "dumb oi" that's been done to death. I'm always reading history books, Civil war soldiers' journals and eyewitness accounts of what happened to get a feel of what the mood was then and it inspires me to write better songs. Just singing about historical facts wouldn't be right, I have to put myself in the soldiers' place which is why alot of the lyrics are told in the first person

perspective. Mike is a Civil War historian, and even when some of my references are vague, he can tell which battle I'm talking about; actually all of the band mates are quite smart and approve of the lyrics before I finalize them. I haven't touched off on the Revolutionary War subject too much yet, but there will be one on the full length called "Minutemen."

GU: What are some of your musical influences?

L: Each band member is different with what influences us, but we all like Menace, Blitz, Motorhead and Skrewdriver if you're looking for a few oi examples. There's a wide range of other types of music like Small Faces, Voivod, David Bowie, Mudhoney... you can't listen to punk and oi 24/7 otherwise you'd never get out of the garage.

GU: There has been a trend in skinhead music in the past couple of years to abandon what had been traditionally considered an 'non-political' stance and adopt what many would consider to be a more nationalistic attitude; what do you think the causes are for this? Do you think recent events will cause a lasting increase in open patriotism/nationalism?

L: If more bands and people are pro-American, whether they were already leaning that way, or September 11th caused them to open their eyes, then that's a good thing. For years, the whole non-political stance was only silencing the right leaning parts of the scene, the ultra liberal left wing was still pretty vocal and obnoxious. They had the attitude that if you're heart didn't bleed, then you couldn't play shows and many bands had to self censor

themselves in order to please people they'd never want to hang out with anyway. Not that anything good could come out of the terrorist attacks on our country, but thankfully Anti-Flag's career seems to be shot. Not too many people want to be seen as anti-American at this time.

GU: How do you think American oi currently stacks up against oi from other parts of the world?

L: For sure the '80's American oi stands with anyone, but personally I don't listen to a whole lot of newer stuff. There's been some decent US discs recently like Combat Ready, and Hated & Proud, and Niblick so maybe there's a good future to look forward to. I think the next big US oi revival is coming soon.

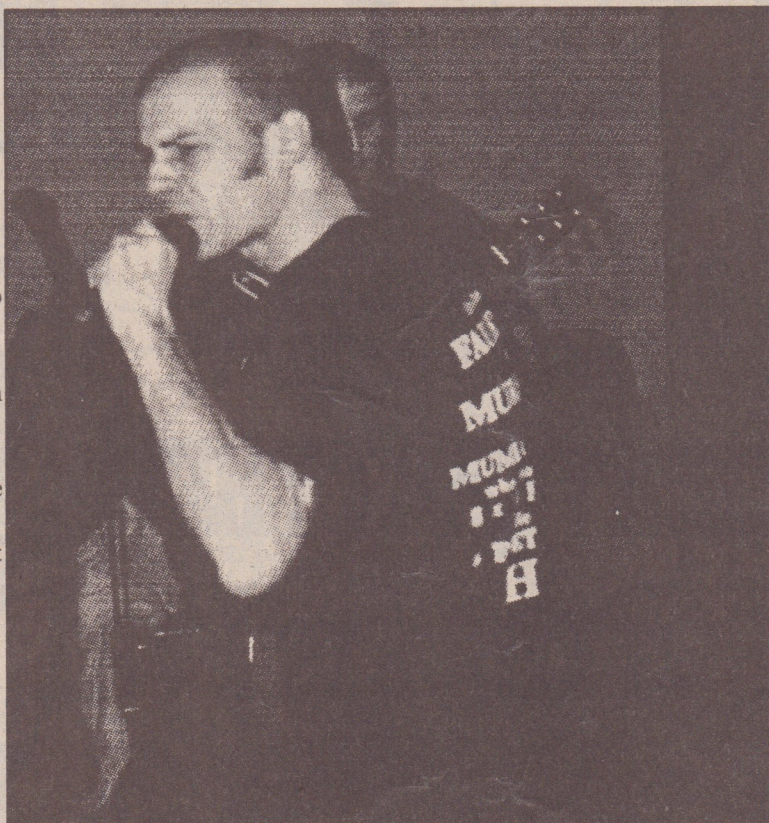
GU: Being someone who works and lives in Philadelphia can you tell us why there haven't been any decent oi shows there for a long time? Was it the closing of the Killtime & the Stalag or was there another reason people lost interest in playing in Philly?

L: Nobody except for crusties are missing the squat warehouse shows. The Stalag and Killtime became so elitist with their band policy, like when they didn't want Niblick Henbane playing because they were afraid that skinheads would show up. Punk kids have the tendency to constantly fuck up a good thing, which is why no legitimate venues want to book anything decent. It's such a hassle to play a Philadelphia show, because there is barely a scene within the city you rely on a suburban crowd, so why not just play out in the burbs in the first place. We don't care if we ever play live in our own town.

GU: How did working with Dim

Records for the release of the ep come about? Do you have any releases planned for the future?

L: I emailed Uhl from DIM and told him about Sons Of Liberty, and he had some interest, so I sent him a tape from one of our band practices. He immediately wrote back that he wanted to do a 7" EP for us, and 3 months after we recorded, the record came out, so we like how fast DIM gets the job done. We'll be doing a full length CD / LP on DIM this Spring called "Border Brawl."



GU: Have you guys had much success setting up and playing shows? What shows do you have planned for the future?

L: Our first few shows got cancelled for various reasons, but we finally played in December at a DAV Hall in Haddon Twp, New Jersey with Limecell and a couple other bands. It was arranged by a really cool record shop Total Madness that my girlfriend's friends run, so they put it all together. We'll eventually be playing there again, but it's hard to get in touch

was some of the better bands we'd like to have play with us. Playing live isn't a huge deal for us, mostly we'd rather spend our practice time working on new songs, but a show once in a while isn't too bad.

GU: Are there any plans for Sons of Liberty to collaborate with other Philly area bands like Combat Ready or a reunited Stormwatch?

L: The Stormwatch reunion was a one-off show reunion, and Combat Ready isn't together anymore. Sab is starting a new band, and I think we'll

be playing at his Memorial Day Weekend party with 10 other bands this year. If somebody wants to put us on a compilation, that's fine, but we're not into doing any split releases, or thrown together joint band projects. We want to be responsible for our own music, so you can rule out anything along those lines.

GU: If you had 10 minutes alone in a locked room with Osama Bin Laden what would you do?

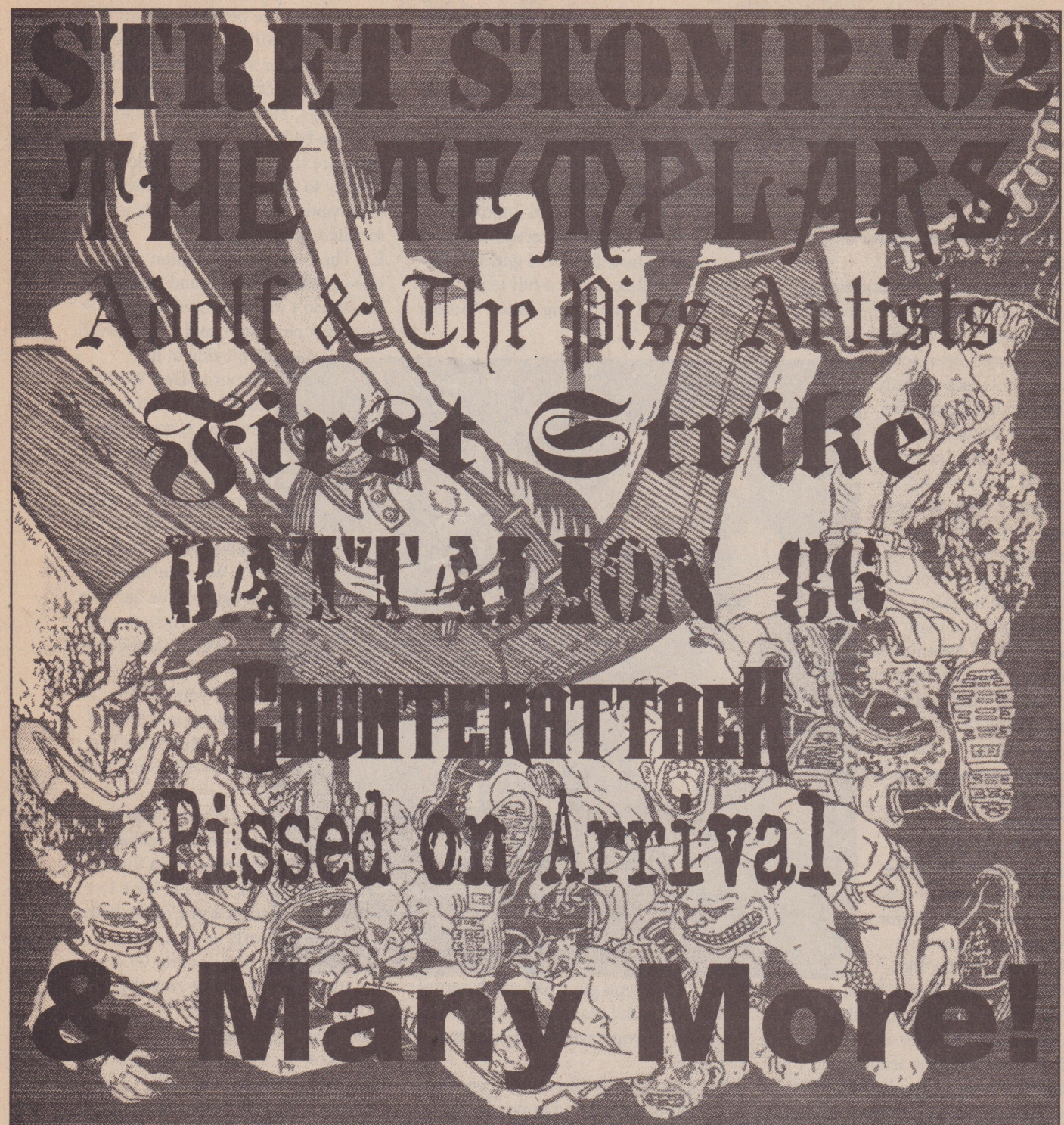
L: I'd prove that it is physically possible for someone to go fuck himself. I might have to sever some of his body parts to do it, but I'd make it work. Of course

I'd video tape it and be sure that the Arab news gets a copy.

GU: Closing comments?

L: Look for the full length mid-late Spring, Geno's has the best Cheesesteaks in Philly, Lee's has the best hoagies, don't give in to the PC liberal guilt of the hate America academia crowd...Arby's rules, ok?!

Contact SOL
PO Box 63565
Philadelphia, PA 19147 USA



STREET STOMP '02

THE TEMPLARS

Adolf & The Piss Artists

First Strike

BATTALION OF

COUNTERATTACK

Pissed on Arrival

& Many More!

**June 1&2 @ The Kaffa House
1212 U. St. NW Washington, DC
•Don't Miss It!!**

Nonstop Girl-on-Girl Action!

Now that we've got your attention...

DJ PHIL TEMPLAR spins the best of Oi!, Punk, Psycho, Soul/Ska, Glam, and plain old Rock n' Roll!

The last friday of every month @ the Ding Dong Lounge on Columbus Ave b/w 105th & 106th street. (In NYC!)

10pm till you're passed out or checked out. So come on out!

Gang Up's got some services for your ass

-Custom T-shirts

-Custom pins

-Professional layout for your record

-Booking for the DC area

Get in touch for prices

**3654 New Hampshire Ave NW
Apt# 6**

**Washington, DC 20010
dcattack@yahoo.com**

Skinhead Girls

W a r r i o r s o r C o a t r a c k s ?

Text by Angel T.

Artwork borrowed from Rachel C.

I don't know how many times this topic needs to be re-written or re-talked about. I guess every time a new girl starts to hang out, then decides to cut her hair, then fucks the most popular skinhead boy (or the one with the most pull), and then wonders why people won't take her seriously. If you want to know the truth, it's because most girls weren't made for the scene.

Okay...so some of you have stopped reading, that's okay, you weren't made for the scene either. Girls have more to prove than boys do. We can't lift as much, and some of us have driving trouble. There I said it! But the biggest thing that most girls lack, and the most important, is self-respect. I don't mean let's see who can be the biggest bitch, and let's see who can START as many fights as possible, I mean START as many fights as you want, just help finish them.

Being a skinhead girl I can tell you just how much shit I get, about everything. (At least I can hold my own when it comes to drinking). Other skinheads are automatically going to think that you are not as tough or as smart when it comes to the skinhead scene. Most people will think that because you are a girl, you are somehow becoming a skinhead for different reasons. You are either trying to get with one of those hot skinhead boys (um, yeah), or you are trying to get with one of those hot skinhead boys. You couldn't possibly be into the



music, or the life style. But to tell you the truth that is the case with most girls. I have met just one that I would say is a "real skinhead."

For those of you that just get into the scene to be a slag, fine. No harm done, just don't complain about not being taken seriously. And be prepared that you will be the punch line on many jokes to come. And if later you decide that you want to be taken seriously and you no longer want to be the "crew slut", good luck.

Also, keep in mind that fashion is important. If you are going to be a skinhead and you are a girl, for god's sake, learn to dress. This isn't "create your own skinhead fashion attire." There is a dress code. Don't mix and match punk and skinhead. Pick one. If you are going to wear fishnets, make sure they are not ripped. Maybe that is the kind of style that you are into, so stick with being a punk. You may not think that fashion matters that much but when you see skinhead girls with pink fringe and ripped up nylons and boots and a skirt, doesn't it make you wonder just a bit what they were thinking?

Know your music...and like it! Don't just start listening to shit to be cool with the guys. If you don't like the music, maybe the scene isn't for you. There's no use pretending that it is.

Be familiar with your politics and where you stand. We all have to start somewhere, so maybe you're confused on where exactly you stand on certain issues. Read up on different

points of view. Not just for the cult but for yourself for Christ sakes.

Show that you are down for your friends. Once again, don't start the shit (well not all the time), but help finish it. Learn to take and throw a few punches. Violence is part of the scene, and if you want to be treated as an equal, it's important that you act like it and back it up.

And learn to take a joke, please. Don't get your feelings hurt so easily.

With all that being said, there's room for girls in the skinhead scene. There's not much room, but there is room. It's up to you if you want to be taken seriously.

Gang Up #5

Fantastic Summer/Fall Issue featuring:

- Skinhead Gangs Volume 2
- Detailed report from the 2nd annual DC Street Stomp (Although if you're there you can be part of the pandemonium, instead of just reading about the good time other people had...)
- Lots More Interviews
- More reviews, Humor, and original content, We just don't quit! (Thanks Juliana)

Be a part of Gang Up's first contest!

Here's the deal: We want to give something back to the Gang Up faithful that enjoy our zine, so we're having our first ever contest. The deal is this; take an issue of Gang Up, do something with it, and take a picture. Wanna get some friends together, do some crazy shit, and take a picture? Great, just throw a copy of Gang Up somewhere in the picture and you're in. The best picture (that means the most creative, entertaining, or funny use of Gang Up, or the one with the most naked chicks) will win 2 test presses of the now sought after Gang Up- Tomorrows Anthems 7" featuring the Templars!! All pictures will be returned as long as you give an address, and the winner will be announced in the next issue of Gang Up. So take some pictures!

PRIDE AND HONOR

FANZINE

BOSTON, MASSACHUSETTS

AMERICAN PATRIOTISM
IS ALIVE AND WELL
IN THE CITY WHERE IT WAS BORN!

ISSUE #4 Out Now!

W/ FORCED REALITY *

FIERCE INTENTIONS *

CLEANCUT * BOOT MILITI

PATRIOTIC POLITICS

ONLY \$1 DOLLAR POSTAGE PAID!
PRIDE AND HONOR
532 ADAMS STREET #191
MILTON, MA 02186
A FEW COPIES OF ISSUES
#1 - #3 STILL AVAILABLE!

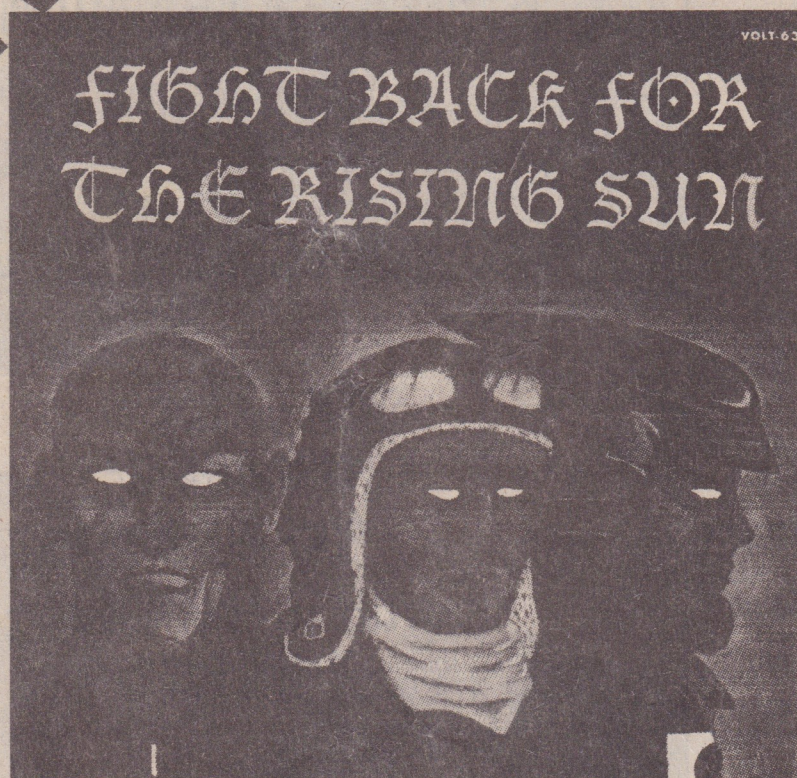
WWW.REALSKINHEADS.NET/PRIDEANDHONOR
WWW.ANGELFIRE.COM/PUNK2/PATRIOTS
EMAIL: PRIDEANDHONOR@REALSKINHEADS.NET

VULTURE ROCK

P.O. BOX 1796 STANWOOD, WA 98292

Phone: 360-387-0894 Fax: 360-387-8774 EMAIL: blochbus@camano.net

NEW!



*Essential Japanese Oi! comp with Aggro Knuckle, Eastern Youth, Sledgehammer, Ouka, Kabuto, Cannons, Growl Strike, & Worst!

*Includes Bonus Tracks Not On The LP!

For More Rising Sun Heavy Hitters Look For
The Werewolfen Double LP Coming Soon.

WWW.VULTUREROCK.COM